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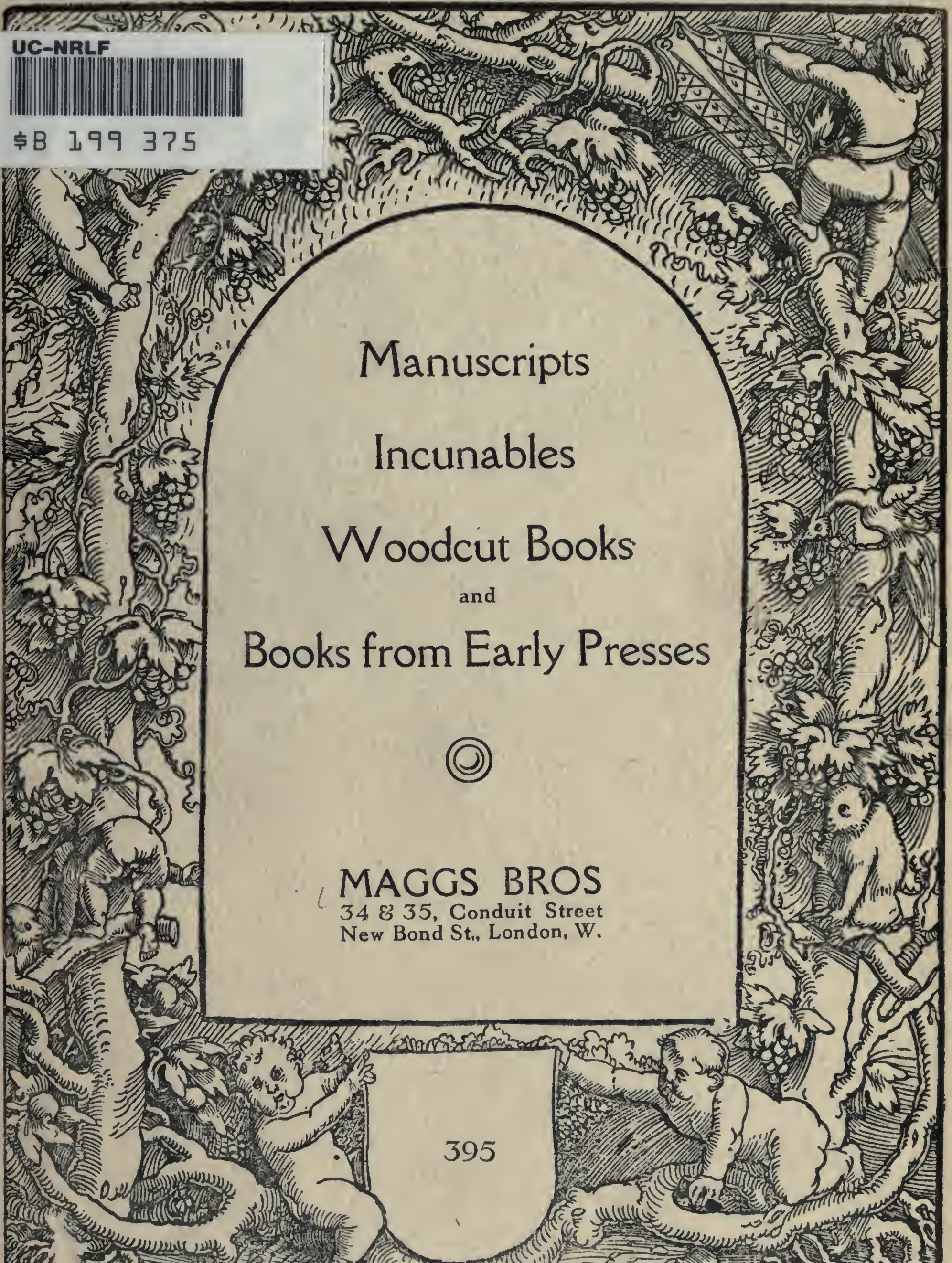

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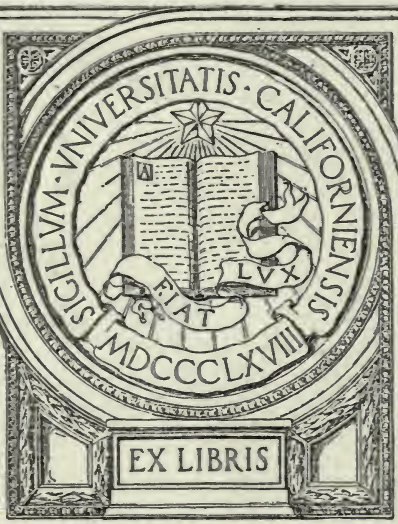
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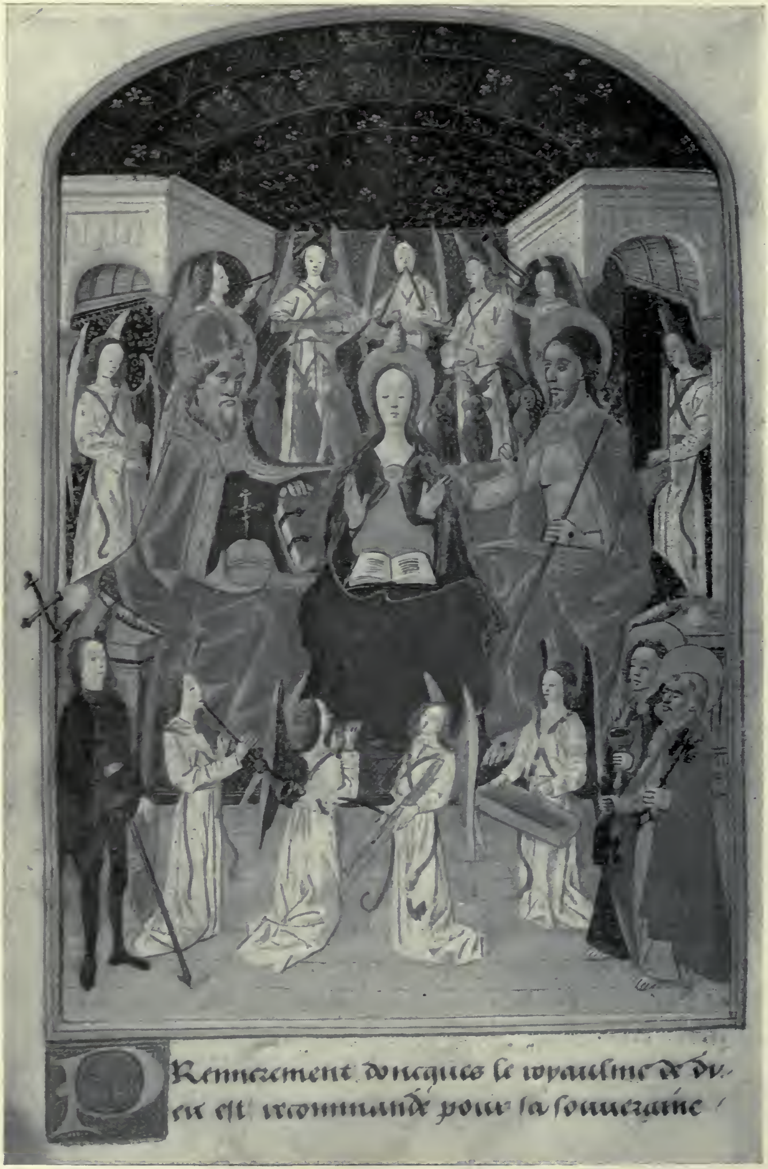

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An 18th century note in cover says: "Je doute que ce petit ouvrage ait été imprimé: Du moins ne le trouve-t-on pas dans le catalogue des oeuvres de L. Aretin. Le manuscrit est bien conservé."

3 **ARISTOPHANES. Plutus and the Clouds** (in Greek).

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THE WORK OPENS WITH A SHORT BIOGRAPHY OF ARISTOPHANES.

4to, *half bound*. (XIVth Century.) **£52 10s**

The manuscript is stamped "De Casa Minutoli Tegrimi." A few leaves slightly wormed and a leaf missing between folios 14 and 15. From the Firmin Didot Collection. Greek Manuscripts are excessively rare.

433/165

4 **ARISTOTLE'S DE INTERPRETATIONE, with Commentaries.**

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*** From the Library of Dr Fortescue (late Chief Librarian of the British Museum)

MANUSCRIPT WITH THE NAME OF THE SCRIBE.

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On the reverse of page 40 occurs the name of the Scribe "Scriptum p. Fr. Ambrosium Mölbergensz. pventie Misenensium" (in Campania); and another inscription at end.

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Bonatus.

Concerning the Revolutions of Yeares.

(Continued over)

Bonatus—*continued*

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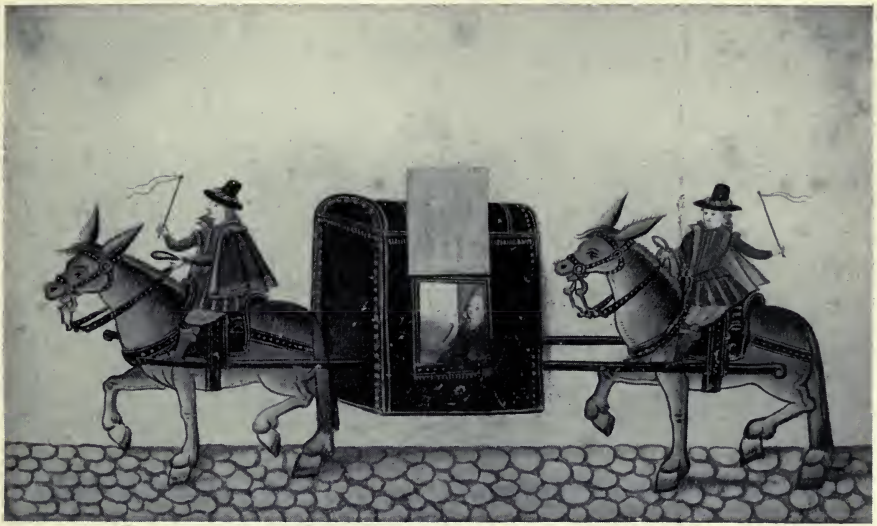

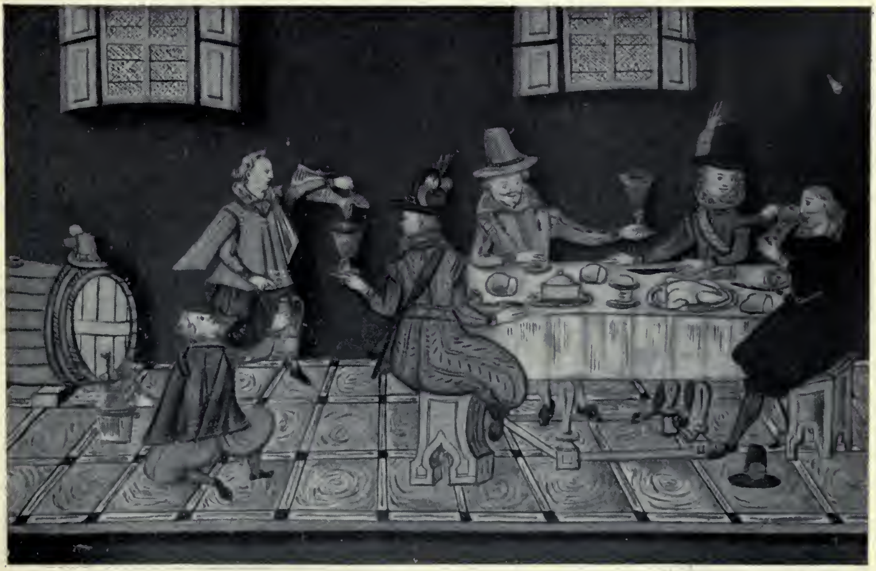

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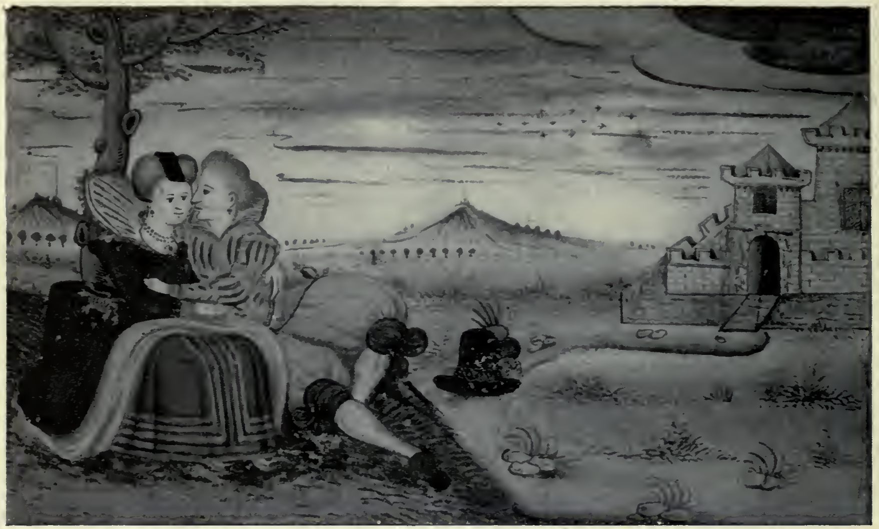

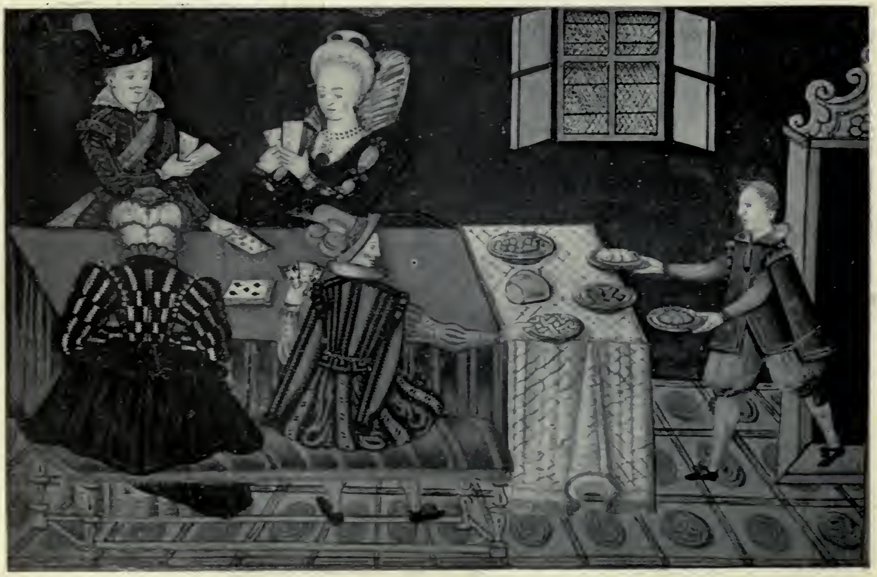

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Inscription on end leaf "Iste Liber est Monasterii sci Johannis Baptiste im Rebdorff, Eystetensis dyocensis." All other Rebdorff MSS. are in the State Library at Munich where they came at the dissolution of the Monasteries.

35 **FIRDUSI. The Shah-Nameh** (The Epic of Kings).

BEAUTIFULLY WRITTEN MANUSCRIPT IN PERSIAN, EACH PAGE DIVIDED INTO FOUR COLUMNS, SURROUNDED BY ONE GOLD LINE, DATED A.D. 1622 AND WRITTEN (PROBABLY IN INDIA) AND ILLUMINATED BY MOHAMMED SAADIA IBN HAFIZ IBRAHIM.

WITH FULL-PAGE ORNAMENTATIONS (ANWANS AND SARLOWS) AND 96 LARGE MINIATURES, BEAUTIFULLY PAINTED IN GOLD AND COLOURS, IN EXCELLENT PRESERVATION.

Small folio, *original leather binding, with mosaic inserted of grey leather in which flowers are tooled.*

(SEE ILLUSTRATION, PLATE No. IV.). **£385**

LIST OF MINIATURES:—

1. 3 men praying before a tomb, in background forest.
2. King surrounded by his attendants, seated on tiger skin, in country. In front of him, wild animals.
3. The Demon overthrowing a man.
4. A King in his Palace, in front of him a native band.
5. A King surrounded by his court.
6. A Ruler in his Palace.
7. A Ruler on a Terrace, surrounded by his attendants.
8. A Prince giving audience.

(Continued over)

Firdusi—*continued.*

9. A Prince hunting.
10. A Prince murdering another Prince on a Terrace in the Country.
11. Tartars killing a Persian on Horseback.
12. A Sword fight on Horseback.
13. The King of the Tartars giving audience to Persians.
14. Two men in the Country and the Simurg (fabulous dragon).
15. A King giving audience.
16. The Birth of Rustem.
17. Rustem beheads a man.
18. Seven men fighting with lances on horseback.
19. A consultation in the Palace.
20. A feat of Strength on Horseback.
21. The Prince's Education.
22. Rustem's Dream.
23. Rustem killing the Dragon.
24. Rustem capturing the Demon.
25. Rustem killing the old man of the mountains.
26. Rustem knocks the chief of the Tartars out.
27. A King in an aerial chariot.
28. A fight in an open field.
29. A ride through fire.
30. The Lucky victor.
31. Rustem kills his enemy.
32. Rustem meets the Tartar chief on horseback.
33. Breakfast at Court.
34. Deeds of Prowess.
35. The Tartar chief is cleft in twain, his horse also.
36. Capture of the Enemy's helmet.
37. Rustem hits the Tartar chief in the eye with his arrow.
38 A Tartar meets his death at Rustem's hands.
39. The enemy riding on an elephant is vanquished by Rustem.
40. Rustem succeeds again.
41. The Demon throws Rustem into the River.
42. Rustem saves a lady in the Well.
43. The Great Battle.
44. The foe is vanquished by Rustem.
45. Lassooing the Enemy.
46. A Speedy Retreat.
47. The Persians Win again.
48. The Enemy has no luck.
49. Terrible defeat.
50. A Pleasant meeting.
51. The ruler at home.
52. A Reception.
53. Terrific Combat with a green dragon.
54. A Gallant Prince receives his visitors.
55. A Battle for Two.
56. The Aged King is brought a Prisoner before his Enemy.
57. The King Hunting five Gazelles and hitting each at the same time.
58. The King cleaves the Lion in two.
59. The King cutting the green Dragon's head off.
60. The King killing the black, grey haired demon.

Firdusi—*continued.*

61. The King in his Car killing the Simurg.
62. A Pleasant Rest.
63. The Warriors in front of the City.
64. A Pleasant Lift.
65. Rustem putting the Enemy's eye out.
66. Eight ladies at home.
67. Rustem transfixes a tree and his enemy behind it.
68. A Quadruple Combat.
69. The End of a Tartar.
70. The Persian Court, in a Garden.
71. A Pleasant Fight.
72. The Warrior and the Hermit.
73. An Afternoon at home.
74. Meeting a Stranger.
75. The King and his Prisoners.
76. The Council.
77. In the Garden.
78. Coffee in the Garden.
79. Chasing Antelopes.
80. The Warrior's Death.
81. Petitioning the King.
82. Supper at Court.
83. Giving Audience.
84. Dancing in the Harum.
85. The Traitor's Punishment, hung head downwards from a pole, in the sight of the Court.
86. The Persian Privy Council.
87. On the Terrace.
88. A fight in the Mountains, including Elephants.
89. On the Terrace.
90. Single Combat on Horseback
91. The Prince is killed.
92. The Knight to the Rescue.
93. Supper on the Terrace.
94. Death to the King.
95. A Council at home.
96. The Traitor's Death.

The Shah-Nameh, or Epic of Kings by the prince of Persian poets, FIRDUSI, is one of the great works of the world's literature. It comprises one hundred and twenty thousand verses in Persian, and was finished after thirty years' continuous work on the 23rd of February 985 A.D. at the age of seventy. It comprises the space of three thousand years and it is almost impossible to give a layman an idea of the vastness of the scale on which Firdusi worked. Mahmoud of Ghazna, the ruling monarch of the day, persuaded Firdusi to undertake this gigantic task by the promise of a piece of gold for each pair of verses.

After spending thirty years in composing this vast poem which gives the finest idea of the national wars of the Tartars and Persians, Firdusi was rewarded by 60,000 pieces of silver instead of the promised gold pieces. The money was brought to the poet at the moment that he was leaving the public baths. Piqued at the monarch's failure to keep his promise, Firdausi gave away his gift to the servants at the bath and the door-keepers.

The poet composed a particularly virulent satire on Mahmoud, and gave it to the king's secretary, asking him to present it to him when he saw him plunged in one

(Continued over)

Firdusi—*continued.*

of his habitual fits of melancholy. Immediately after handing the parcel of vitriolic verses, the poet disappeared and went to Bagdad, where he composed some verses in eulogy of the vizier of the Khalif, being as well acquainted with the niceties of Arabic as of Persian. The vizier gave him an apartment in his palace and the Prince of the Faithful presented him with the 60,000 pieces of gold that had been promised him by Mahmoud. A threatening letter from Mahmoud arrived soon at Bagdad and forced the Khalif to ask Firdusi to leave his town in view of Mahmoud's military renown.

On the point of leaving Bagdad, where his reception had been so hospitable, for Yemen, Firdusi heard that old friends had made his peace with Mahmoud. He returned to his native town, but a few days after his arrival while walking with a child who recited verses from the SHAH NAMEH to him, the old man felt weak, and died after a few hours.

In 1020 A.D. while his coffin was being carried out of the town, the humble procession was stopped by a caravan of richly laden camels bringing sixty thousand pieces of gold from Mahmoud. The present was offered to his daughter who refused it with the words, "Firdusi's daughter does not need the presents of Kings." The money was then used to erect a magnificent tomb.

The Epic of Kings has been the favourite book for illustration by the artists of Persia. The adventures of the invincible Persian hero Rustem, and his combats with men and spirits, are well depicted in the manuscript before us.

36 **FIRDUSI. Shahnameh. (The Epic of Kings).**

MANUSCRIPT OF THE MOST FAMOUS LITERARY MONUMENT OF PERSIA, WRITTEN IN PERSIAN, IN FOUR COLUMNS IN RED AND BLACK, WITH 30 FULL-PAGE MINIATURES DEPICTING THE ADVENTURES OF THE HERO, RUSTEM. DATED A.D. 1612.

Small folio, *original Persian binding of embossed leather.* **£37 10s**

37 **FIRDUSI. Shahnameh, or Epic of Kings.**

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN IN 1748. WITH 83 FINELY ILLUMINATED MINIATURES AND FINE ILLUMINATED ANWANS (BOOK HEADINGS).

Small folio, *original Oriental binding of leather.* **£42**

38 **GUILLAUME D'AUXERRE. Summa Magistri Willelmi Altissiodorensis super sententias Petri Lombardi.**

Commentary by Guillaume d'Auxerre (died 1230) on the Sentences of Peter Lombard. MANUSCRIPT ON FINE VELLUM OF THE END OF THE THIRTEENTH CENTURY. CAPITALS IN RED AND BLUE. 2 COLUMNS (683 leaves).

4to, *calf.* **£21**

Some of the contents:—

Purgatory by Fire; Day of Judgement; On the twelve fruits of the Spirit. On the glorification of the whole Body. Whether the Resurrection of the Body is natural. On the Discord between Greeks and Latins concerning the Eucharist. On the Effects of Contrition. On works of Satisfaction, etc

ELEVENTH-TWELFTH CENTURY MANUSCRIPT.

39 **HIERONYMUS** (S.). **Tractatus in Matthaeum.**

MANUSCRIPT ON STOUT VELLUM, XI.-XII. CENTURY (172 LEAVES, 9 by 6¼ INCHES).

FINELY WRITTEN BY A GERMAN SCRIBE IN SEMI-ROMAN LETTERS, LONG LINES, 24 TO A FULL PAGE, GREEK QUOTATIONS IN GREEK, PAINTED INITIAL TO EACH BOOK.

Thick small 4to, *thick boarded crimson morocco extra, inside dentelles, by R. De Coverley, in fine state.* Saec. XI.-XII. **£63**

*** AN IMPORTANT CODEX. The Scribe *Bertolfus* has written his name in an inscription at end: "Indignus alumnus Sancte Marie NOMINE BERTOLFUS mo-(nachus) scripsit hunc Codicem optans a domino per hoc veniam peccaminum suorum."

On the last page there is a letter from an unnamed "Babbgensis. eccle. humil. minister," (evidently from his tone of authority, the Bishop of Bamberg) to "B. Geng. Abbati," in which he refers to his own condition of bondage (servitum), and while he asks for his prayers, orders him not to think "de monte commutando." This is written in the same hand as the rest of the book.

40 **HIERONYMUS** (S.).

(Vita et Obitus ex ejus potissimum scriptis congesta; insunt Exhortationes ejusdem necnon Epistolae SS. Eusebii, Augustini et Cyrilli; sequuntur Prologi S. Hieronymi in libros Bibliorum etc.)

MANUSCRIPT ON FINE VELLUM, XVth CENTURY (85 leaves 8¾ by 6 inches), WRITTEN IN VERY NEAT ROMAN LETTERS, LONG LINES, 28 TO A FULL PAGE, RED RUBRICS, BLUE PAINTED INITIALS BY AN ITALIAN SCRIBE (the Epistle of Augustine to Cyril on folio 4to appears to be unfinished and four blank leaves follow).

Small 4to, *blue morocco with blind and gilt ornaments, g. e., by Thompson (Paris).* XVth Century. **£42**

A very beautiful Manuscript of typical Italian beauty and neatness of calligraphy.

41 **HORAE. Horae B. V. M. ad usum romanum, cum Calendario, etc.** (Franco-Flemish XVth Century.)

A CHARMING ILLUMINATED MANUSCRIPT ON VELLUM, 235 LEAVES (3¼ by 2¼), WRITTEN IN NEAT SEMI-ROMAN LETTERS, LONG LINES, 16 TO A FULL PAGE, CALENDAR IN RED AND BROWN, RED RUBRICS, NUMEROUS SMALL ILLUMINATED INITIALS, AND PEN-LETTERS IN RED AND BLUE, SOME WITH MARGINAL DECORATIONS.

14 VERY FINE SMALL ARCHED MINIATURES (1¾ by 1¼ in.), BEAUTIFULLY PAINTED AND ILLUMINATED WITH BORDERS OF RICH FLOREATE SCROLLS, NATURAL FLOWERS, FRUITS, ETC.

(Continued over)

Horae—*continued.*

THE OPPOSITE PAGE TO EACH MINIATURE HAS BORDERS OF A SIMILAR CHARACTER.

16mo, *boarded velvet (blue), with clasps of silver gilt repoussée work.* SAEC. XV.

(SEE ILLUSTRATION, PLATE No. V.). **£275**

The miniatures are as follows:—
(1) The Crucifixion.
(2) The Descent of the Holy Ghost.
(3) The Infancy of the Virgin.
(4) The Annunciation.
(5) The Visitation.
(6) The Birth of Jesus.
(7) The Angel appearing to the Shepherds.
(8) The Adoration of the Magi.
(9) The Circumcision.
(10) The Slaughter of the Innocents.
(11) The Descent into Egypt.
(12) The Coronation of the Virgin.
(13) David composing Psalms.
(14) The Office of the Dead.

42 **HORAE BEATAE VIRGINIS, cum Calendario.**

BEAUTIFULLY WRITTEN, ABOUT 1470, BY A FRENCH SCRIBE ON VELLUM, EVERY PAGE IS SURROUNDED BY A BORDER OF ILLUMINATED ORNAMENTS, COMPRISING LEAVES, BIRDS, STRANGE ANIMALS, FLOWERS, FRUITS, BUNCHES OF GRAPES, ARCHITECTURAL DESIGNS, ETC.

WITH 11 FULL-PAGE MINIATURES AND 24 SMALL MINIATURES.

Royal 8vo. *In a beautiful contemporary binding of brown morocco, the sides entirely covered with panels of festoons of ferns and laurel, roses, etc., back richly gilt, g. e., preserved in full morocco case.*

(France, about 1470.)

(SEE ILLUSTRATION, PLATE No. VI.). **£250**

List of Contents:—

24 small miniatures within ornamental borders in the calendar, 12 of which represent the signs of the Zodiac and 12 Domestic occupations.

LARGE MINIATURES (FULL PAGE).

1. St. John writing his Gospel on the Island. At the back view of the mainland, with churches, towers, bridges, &c., and in the far distance is a delicate blue view of the hills on which the sheep are pasturing.

2 & 3. Double page miniature of the Annunciation, each figure occupying nearly the whole of the page, the Virgin draped in a pale pink gown is kneeling before a large gilt priedieu, at the back a golden arras, while in the far background a long tapestry of blue embroidered with gold is seen. On the right is the Angel, draped in light green and mauve.

4. Anne and the Virgin.

Horae Beatae Virginis—*continued*

5. The Birth in the Manger.
6. The Annunciation to the Shepherds
7. Adoration of the Magi.
8. Presentation in the Temple.
9. King David on Horseback, meeting Abigail. (A very unusual subject, beautifully carried out).
10. Dives and Lazarus. Very unusual subject, in which the rich man is shown in a fine blue gown trimmed with fur, his wife is sitting on his left in a gown of blue cloth, with his attendants at the back, while Lazarus is just coming in at the door, taking his hat off to them. The whole of the surroundings and dress is entirely medieval and not biblical.
11. Adoration of the Virgin. The lady, previous owner of the book kneeling in front of the Virgin.

42a **HORAE BEATAE MARIAE VIRGINIS.**

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY) ON 110 LEAVES, NEATLY WRITTEN IN GOTHIC CHARACTERS, 23 LONG LINES TO A PAGE, WITH 12 ELABORATELY ILLUMINATED PAGES OF CALENDAR, WITH 2 REMARKABLE MINIATURES ON EACH PAGE, AND ONE FULL-PAGE MINIATURE OF THE ASCENSION OF THE VIRGIN AT THE BEGINNING OF THE MANUSCRIPT.

EVERY PAGE IS EMBELLISHED WITH A LARGE AND ELABORATE BORDER ILLUMINATED IN GOLD AND COLOURS, AND AT END ARE SOME SMALL MINIATURES OF SAINTS.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED. SEVERAL HUNDRED INITIAL LETTERS IN GOLD AND COLOURS.

8vo, *red velvet.* XVth Century.

(See Illustration, Plate No. VII.). **£250**

43 **HORAE BEATAE MARIAE VIRGINIS, secundum usum Romanum, cum Calendario.**

A FINELY EXECUTED MANUSCRIPT ON 125 LEAVES OF VELLUM BY A PARISIAN SCRIBE.

EMBELLISHED WITH AN UNUSUALLY LARGE NUMBER OF FINE AND DELIGHTFUL MINIATURE PAINTINGS IN GOLD AND COLOURS, 15 LARGE SIZE, FULL PAGE; 17 SMALLER SQUARE MINIATURES OF SINGULAR CHARM IN THE TEXT, IN ALL 32, BESIDES HUNDREDS OF SMALL PAINTED INITIALS AND TERMINAL ORNAMENTS.

8vo, *bound in brown morocco, gold and blind tooled ornamental*

(Continued over)

Horae Beatae Mariae Virginis—*continued.*

design on sides, ornaments in centre and outer angles, gilt and blind tooled panels at back, g. e., by Zaehnsdorf.

Late XVth Century.

(SEE ILLUSTRATION, PLATE No. VIII.). **£200**

A perfect specimen of fine Parisian miniature painting, from the Library and with the bookplate, of Nicolas Joseph Foucault, the famous Parisian collector, who was made Councillor of State by Louis XIV, born 1643, died in 1721.

The large miniatures are:—
(1) St. John writing his Gospel.
(2) Jesus praying in the Garden.
(3) The Annunciation.
(4) The Virgin and St. Anne.
(5) The Crucifixion.
(6) Descent of the Holy Ghost.
(7) Jesus in the Manger.
(8) The Angel appearing to the Shepherds.
(9) The Adoration of the Magi.
(10) The Circumcision.
(11) Flight into Egypt.
(12) Coronation of the Virgin.
(13) David playing on the harp in the midst of his Courtiers. (Very fine).
(14) David on the dung-hill in his old age. (Very fine).
(15) The Trinity.

The small miniatures, which are charming and delicately painted by a sympathetic artist, are:—
(1) St. Luke.
(2) St. Matthew.
(3) St. Mark.
(4) The Virgin and Child. (Very fine).
(5) The Virgin and Jesus Crucified.
(6) St. Michael.
(7) The Holy Shepherd.
(8) St. John.
(9) Saints Peter and Paul.
(10) St. James.
(11) St. Sebastian's Martyrdom. (Very fine).
(12) St. Nicholas and the three little boys that had been salted by a butcher.
(13) St. Anne and the Virgin.
(14) St. Mary Magdalen.
(15) St. Catherine.
(16) St. Margaret.
(17) St. Geneviève.

44 **HORAE BEATAE MARIAE VIRGINIS, cum Calendario.**

ILLUMINATED MANUSCRIPT ON 82 LEAVES OF VELLUM FOR THE USE OF THE DIOCESE OF TARENTAISE (FRENCH SAVOY). GOTHIC CHARACTERS, 38 LONG LINES TO A PAGE. CALENDAR IN RED AND BLACK, RUNNING TITLES IN RED.

WITH 17 LARGE ARCHED MINIATURES IN A VERY CURIOUS STYLE (PECULIAR TO FRENCH SAVOY), WITHIN FULL BORDERS

Horae Beatae Mariae Virginis—*continued.*

COMPOSED OF NATURAL FLOWERS, FOLIAGE AND FRUIT, BIRDS, ANIMALS AND GROTESQUES INTRODUCED, MOSTLY WITH SOLID GOLD GROUNDS; 42 SMALL MINIATURES, AND NUMEROUS ORNAMENTAL INITIALS ON DIAPERED COLOURED GROUNDS.

8vo, *Old French pale brown morocco gilt, corner and centre ornaments of olive leaf sprays, cherubs at corners, monogram of the letters C. N. G. in centre of each cover, intervening spaces powdered with small ornaments, g. e.*

XVth Century.

(SEE ILLUSTRATION, PLATE No. IX.). **£135**

The large miniatures represent:—

(1) St. John, the Evangelist.
(2) Jesus praying in the Garden.
(3) The Annunciation.
(4) The Visitation.
(5) The Nativity.
(6) The Angel appearing to the Shepherds.
(7) Adoration of the Magi.
(8) The Circumcision.
(9) Slaughter of the Innocents.
(10) Flight into Egypt.
(11) The Crucifixion.
(12) Descent of the Holy Ghost.
(13) David in Prayer.
(14) The three living and the three dead men.
(15) Office of the Dead.
(16) The Trinity.
(17) Mary with the Body of Jesus.

The 42 small miniatures depict scenes in the life of Jesus, the Passion, Male and Female Saints, Subjects from the Scriptures, etc.

45 **HORAE BEATAE MARIAE VIRGINIS cum Calendario.**

ILLUMINATED MANUSCRIPT, WRITTEN BY A FRENCH SCRIBE IN THE FIFTEENTH CENTURY, ON 138 LEAVES OF VELLUM ($4\frac{1}{4}$ by 3 inches), WRITTEN IN LETTERS BATARDES, 17 LINES TO A PAGE.

WITH 13 ARCHED MINIATURES RICHLY PAINTED AND ILLUMINATED IN COLOURS AND GOLD SURROUNDED BY FINE ORNAMENTAL ILLUMINATED BORDERS, WITH NUMEROUS SMALL INITIALS ON BLUE AND RED GROUNDS.

Small 8vo, *XVIth Century brown calf, beautifully tooled in gold to a fine Lyonese design, gilt back, g. e.*

(France, XVth Century.) **£85**

The miniatures represent:—

(1) The Annunciation.
(2) Anne and the Virgin
(3) The Crucifixion.

(Continued over)

Horae Beatae Mariae Virginis—*continued.*

(4) The Holy Ghost.
(5) The Birth of Jesus in the Manger.
(6) The Annunciation to the Shepherds.
(7) The Adoration of the Magi.
(8) Presentation in the Temple.
(9) Flight into Egypt.
(10) Coronation of the Virgin.
(11) King David, the Psalmist.
(12) Job and his friends.
(13) Martyrdom of St. Sebastian.

46 **HORAE B. V. MARIAE cum Calendario.**

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY), 155 leaves (5½ by 3¾ inches), NEATLY WRITTEN IN GOTHIC CHARACTERS, 15 LONG LINES TO A PAGE, WITH 13 LARGE MINIATURES WITHIN FULL BORDERS OF FLOREATE SCROLLS WITH FLOWERS AND FRUIT INTRODUCED, RICHLY PAINTED IN GOLD AND COLOURS.

WITH 13 SMALL MINIATURES OF THE VIRGIN, THE FOUR EVANGELISTS AND VARIOUS SAINTS, WITH THREE-QUARTER BORDERS IN EACH CASE.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED, SEVERAL HUNDREDS OF INITIAL LETTERS PAINTED IN GOLD, BURNISHED, ON PEN-DECORATED GROUNDS OF BLUE AND RED, TEXTUAL ORNAMENTS ON STRAP-WORK AND SMALL OVALS.

8vo, *old red morocco gilt, scroll and line borders, g. e.*

XVth Century.

(SEE ILLUSTRATION, PLATE No. X.). **£85**

The name "Brunet de Montforan 1687" is written in margin of first page.

47 **HORAE BEATAE MARIAE VIRGINIS, cum Calendario.**

A BEAUTIFULLY WRITTEN MANUSCRIPT, BY A FLEMISH SCRIBE, ON 166 LEAVES OF VELLUM WITH MANY ORNAMENTAL INITIALS, AND EMBELLISHED WITH 15 FINELY EXECUTED MINIATURE PAINTINGS IN GOLD AND COLOURS, WITH DIAPERED BACKGROUNDS OF GOLD, BLUE AND RED: THE BORDERS ROUND SOME OF THE PAGES INTRODUCING GROTESQUES, AND FIGURES OF MEN AND ANIMALS.

Thick small 8vo, *full vellum.* XVth Century. **£78**

A very good example of a Flemish Manuscript, the Illuminated Paintings being of considerable merit.

48 **HORAE BEATAE MARIAE VIRGINIS.**

FRENCH BOOK OF HOURS BEAUTIFULLY WRITTEN BY A FRENCH SCRIBE ON 89 LEAVES OF VELLUM, EVERY PAGE CONTAINING A BEAUTIFUL BORDER IN GOLD AND COLOURS AND 12 FULL-PAGE MINIATURES AND 25 SMALL MINIATURES.

8vo, *contemporary white calf binding, richly gilt on sides and back, g. e.*

Paris, XVth Century (about 1470). **£65**

From the Library of the Spanish Marques D'Angeja.

List of Contents:—

24 Small Miniatures in the Calendar, of which half represent the Signs of the Zodiac, the other half domestic occupation, and one small miniature, Anne and the Virgin.

LARGE MINIATURES (FULL PAGE).

(1) St. John writing his Gospel.
(2) The Annunciation.
(3) The Birth in the Manger.
(4) The Annunciation to the Shepherds.
(5) The Presentation in the Temple.
(6) The Flight into Egypt.
(7) The Coronation of the Virgin.
(8) The Crucifixion.
(9) The Outpouring of the Holy Ghost.
(10) King David, the Psalmist.
(11) The Office of the Dead.
(12) The Adoration of the Virgin (the lady to whom this book originally belonged is shown kneeling in prayer).

49 **HORACE. Opera.**

Virgil. Bucolica and Georgica.
Persius. Satires.
Statius. Thebaid.

INTERESTING MANUSCRIPT WRITTEN ON 218 LEAVES OF VELLUM, 29 LONG LINES TO A PAGE, INITIALS IN RED, RUBRICATED.

8vo, *Medici binding of leather over oak boards, blind tooled.*

(Early XVth Century.) **£75**

An early manuscript full of variants. The Horace only wants 16 lines to make the text quite perfect. At the end of the Statius there are four lines not found in any of the printed editions. At the end are a few pages of poetical matter, some written on palimpsest leaves.

50 **ICELANDIC MANUSCRIPT.**

MANUSCRIPT IN ICELANDIC CONTAINING, I. SPECULUM REGALE, II. ENGELSK MEMORIAL. (A translation from the Dutch translation of the Tragicum Theatrum.)

Folio, *original limp vellum.* XVIIth Century. **£10 10s**

51 **INTRODUCTIO AD GEOGRAPHIAM; De Sphaera, etc.**

ORIGINAL MANUSCRIPT CLEARLY WRITTEN, 103 pp.

Small 8vo, *original calf.* (At end "Finis Geographia, datae anno Domini 1690.") **10s 6d**

52 **JAMI. Jusuf and Zuleikha.**

A MAGNIFICENT MANUSCRIPT WRITTEN IN RED AND BLACK IN TWO COLUMNS TO THE PAGE, SURROUNDED BY BORDERS OF GOLD AND RED, OF ONE OF THE MOST IMPORTANT LITERARY WORKS OF PERSIA.

WITH 5 MAGNIFICENT MINIATURES, TYPICAL OF THE FINEST PERSIAN ART, AND SHOWING A VERY DISTINCT MONGOL TYPE, ILLUMINATED IN GOLD, RED, BLUE, GREEN, YELLOW, CARMINE, PINK, ETC.

Royal 8vo, *original Persian binding.*
(SEE ILLUSTRATION, PLATE NO. XI.). **£52 10s**

*** The Manuscript is in excellent condition, and the Miniatures are of exceptional quality.

53 **JEMAL-ED DIN NIZAMI. The Khamsah or five Treasures.**

PERSIAN MANUSCRIPT CONTAINING THE MAGAZINE OF MYSTERIES (MORAL POEM), WITH TALES AND FABLES, THE LOVES OF CHOSROES AND THE BEAUTIFUL SHIRIN, THE LOVES OF LEILA AND MAJNUN, THE HAFT PAIGAR (THE SEVEN FIGURES), THE ROMANTIC HISTORIES OF THE KING BARAMGUR, AND THE SEVEN PRINCESSES, AND FINALLY THE ISCANDAR NAMAH (THE HISTORY OF ALEXANDER THE GREAT).

THESE FIVE POEMS FORM ALTOGETHER ABOUT 28,000 DISTICHS.

THE MANUSCRIPT IS WRITTEN IN FOUR COLUMNS AND CONTAINS 34 FULL-PAGE MINIATURES. IT IS DATED 1579 A.D.

Small folio. *In the original Persian, most elaborately tooled and gilt binding, beautifully gilt back, with a leather doublure.*
(SEE ILLUSTRATION, PLATE NO. XII.). **£350**

The miniatures are as follows:—

1. Dancing before the King.
2. A Banquet at Court.
3. Magnificent full page ornamentation in gold and colours.
4. Ditto.
5. Family Scene in the Desert. The baby is being fed.
6. The King giving audience.
7. Full page ornamentation in gold and colours.
8. Ditto.
9. A Lion Fight.
10. The Banquet in the Harem.
11. Luncheon in the Harem.

Jemal-ed Din Nizami—*continued.*

12. Dancing in the Harem.
13. Music in the Harem.
14. At Home in the Harem.
15. A Scene in the Harem.
16. A Concert in the Harem.
17. Public execution, a man suspended by heels in the open, being stoned.
18. Chosroes on horseback, perceives for the first time the beautiful Shirin, in the midst of a beautiful landscape.
19. A Polo match to the accompaniment of a band.
20. A Visit in the Desert, mountain goats and gazelles in the distance.
21. A Scene in the Harem.
22. Illuminated Sarlows.
23. Ditto.
24. Very picturesque scene at school, 15 boys in various stages of being taught and caned. Very unusual miniature. The master is represented a giant in stature as well as intellect.
25. The King in a drunken frolic, falls off his couch. Amazement of the ladies of the Harem, some of whom bite off their thumbs in their astonishment.
26. The Golden Age, in which Gazelles, Tigers, Lions, Rabbits, Panthers, Donkeys, Boars, etc., live in peace and harmony.
27. Two illuminated Sarlows.
28. Ditto.
29. A Scene at Court.
30. A Fierce Fight and a King's Death.
31. Two illuminated Sarlows.
32. Ditto.
33. Alexander's Pavillion in the Forest.
34. A great Banquet at Court. (Double page).

A MAGNIFICENT MANUSCRIPT OF THE KORAN.

54 **KORAN.**

MOST HANDSOMELY WRITTEN IN GOLD INK WITH MOST ELABORATE ORNAMENTATION AT SIDES AND WITH LARGE MARGINS, EVERY PAGE OF THE TEXT BEING SURROUNDED BY LINES IN GREEN, GOLD, RED AND BLUE, VERY HANDSOMELY ILLUMINATED FRONT PAGES, ELABORATE ILLUMINATIONS TO THE CHAPTER HEADINGS, ETC.

WRITTEN PROBABLY IN THE XVth BUT CERTAINLY NOT LATER THAN THE EARLY XVIth CENTURY.

Small folio, *stamped oriental binding, with sunk decorations of embossed leather, gilt edges.*

XVth or early XVIth Century. **£52 10s**

*** At one time this Manuscript was the property of the Very Reverend Dean of York.

IT WOULD BE DIFFICULT TO FIND A MORE HANDSOME COPY OF THE SACRED BOOK OF ISLAM.

55 **KORAN. In Arabic.**

BEAUTIFULLY WRITTEN MANUSCRIPT WITH NUMEROUS ORNAMENTATIONS IN COLOURS AND GOLD ON NEARLY EVERY PAGE AND WITH THICK GOLD LINE ORNAMENTATION ROUND EVERY PAGE OF TEXT, THE HEADINGS OF VARIOUS CHAPTERS BEAUTIFULLY ILLUMINATED IN BLUE, GOLD, WHITE, PINK, GREEN, AND OTHER COLOURS. THE TWO FRONT PAGES (ANWANS) ARE MOST BEAUTIFULLY ILLUMINATED IN GOLD, BLUE, PINK, BLACK, ETC.

8vo, *original ornamental binding of leather with embossed gold ornamentations (XVIIth Century).* **£18 18s**

56 **KORAN. In Arabic.**

MOST HANDSOMELY WRITTEN IN BLACK AND RED, MANY PAGES SURROUNDED BY BORDERS

Royal 8vo, *original ornamental binding of red calf with flap.*
XVIIIth Century. **£10 10s**

FIFTEENTH CENTURY MANUSCRIPT.

57 **LACTANTIUS. Adversus gentiles Institutionum.**

MANUSCRIPT ON VELLUM OF THE FIFTEENTH CENTURY, WRITTEN IN NEAT ROMAN LETTERS ON 130 LEAVES (11 inches by 7½ inches), BY AN ITALIAN SCRIBE, LONG LINES, 30 TO A FULL PAGE.

WITH THREE INITIALS ILLUMINATED IN GOLD AND COLOURS (THE FIRST IN THE WHITE VINE STYLE).

Folio, *green vellum, gilt lines on sides, gilt device of lion rampant in fine panels on back, g. e. XVth Century.* **£25**

A very handsome manuscript in beautiful condition. Spaces are left for the Greek words, but the Latin translation is written over them by the original scribe.

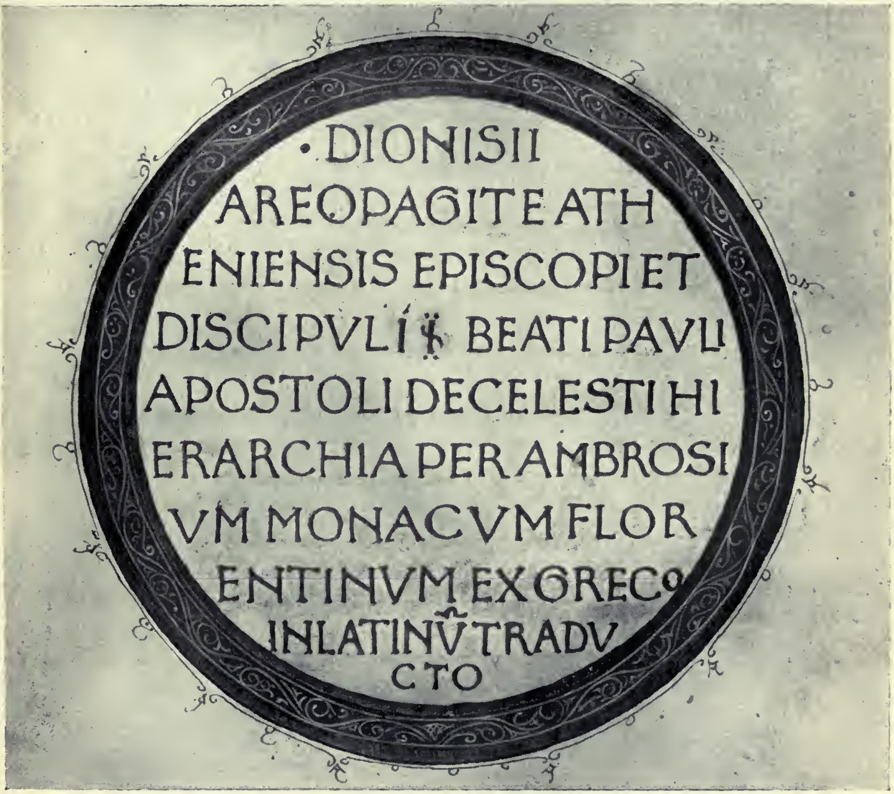
58 **LE BRUT, or Chronicle of England.**

FRENCH MANUSCRIPT WRITTEN ON VELLUM BY AN ENGLISH SCRIBE OF THE FOURTEENTH CENTURY. LONG LINES.

4to, *calf.* XIVth Century. **£50**

Although labelled at back Tiringham's Chronicle, this manuscript is a French version of Le Brut similar to that in the British Museum. (Cotton MS. Domitian A.X folios 12-87). The first part of this manuscript corresponds very closely to the English version of the Brut which was published in 1906 by the Early English Text Society (Original Series 131), but the narrative is much condensed in the latter part which is written in a different hand. Our manuscript however contains details relating to

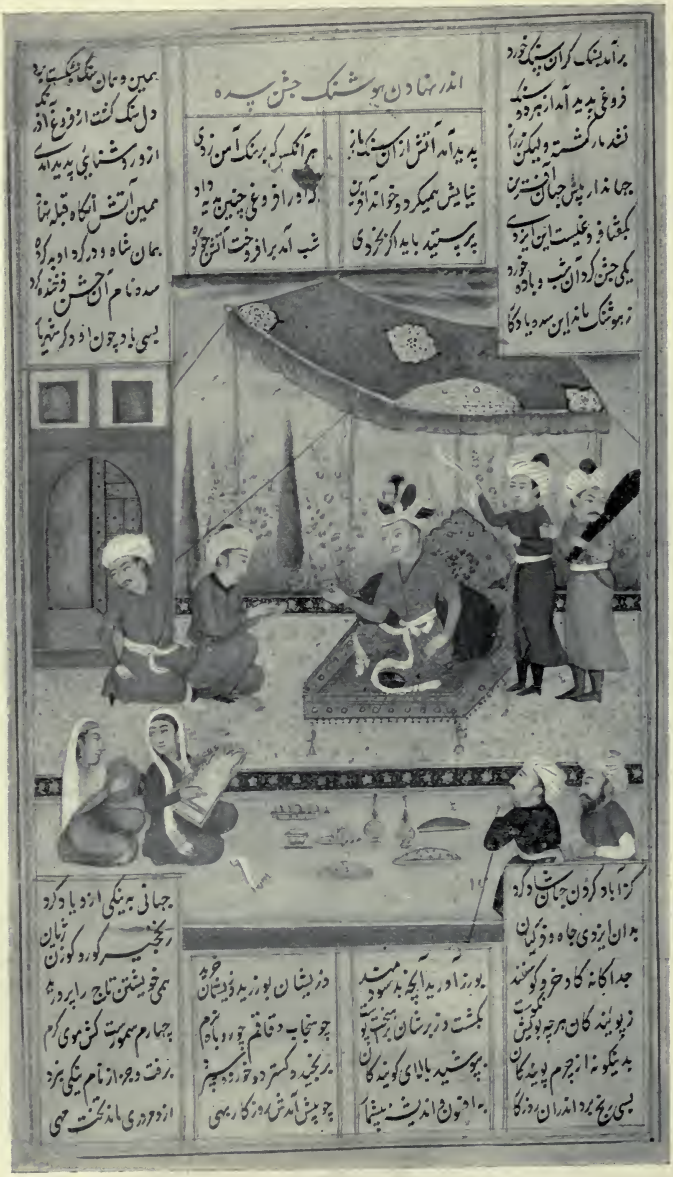
PLATE III.



· DIONISII
AREOPAGITE ATH
ENIENSIS EPISCOPI ET
DISCIPVLI BEATI PAVLI
APOSTOLI DE CELESTI HI
ERARCHIA PER AMBROSI
VM MONACVM FLOR
ENTINVM EX GRECO
INLATINṼ TRADV
CTO

DIONYSIUS, DE HIERARCHIA.
Italian Manuscript on Vellum (XVth Century).
(Illustration, reduced, shows title, which is superbly illuminated in letters of gold with border of green and gold.)
See Item No. 32.

PLATE IV.



اندر نهادن هوشنگ جشن سده

برآمد به سنگ گران سنگ خرد
همین و همان سنگ بشکست خرد
فروغی پدید آمد از هر دو سنگ
دل سنگ گشت از فروغ آذرنگ
نشد مار کشته ولیکن ز راز
پدید آمد آتش از آن سنگ باز
هر آنکس که بر سنگ آهن زدی
ازو روشنایی پدید آمدی
جهاندار پیش جهان آفرین
نیایش همی کرد و خواند آفرین
که او را فروغی چنین هدیه داد
همین آتش آنگاه قبله نهاد
بگفتا فروغیست این ایزدی
پرستید باید اگر بخردی
شب آمد برافروخت آتش چو کوه
همان شاه در گرد او با گروه
یکی جشن کرد آن شب و باده خورد
سده نام آن جشن فرخنده کرد
ز هوشنگ ماند این سده یادگار
بسی باد چون او دگر شهریار

کز آباد کردن جهان شاد کرد
جهانی به نیکی ازو یاد کرد
بدان ایزدی جاه و فر کیان
ز نخچیر گور و گوزن ژیان
جدا کرد گاو و خر و گوسفند
به ورز آورید آنچه بد سودمند
وز ایشان بورزید و زیشان خورش
همی خویشتن تاج را پرورش
ز پویندگان هرچه مویش نکوست
بکشت و ز سرشان برآهیخت پوست
چو سنجاب و قاقم چو روباه نرم
چهارم سمورست کش موی گرم
برین گونه از چرم پویندگان
بپوشید بالای گویندگان
برنجید و گسترد و خورد و سپرد
برفت و بجز نام نیکی نبرد
بسی رنج برد اندران روزگار
به افسون و اندیشه بی‌شمار
چو پیش آمدش روزگار بهی
ازو مرده ری ماند تخت مهی

Miniature from FIRDUSI'S SHAH-NAMEH.
Persian Manuscript dated A.D. 1622, with 96 large Miniatures.
See Item No. 35.

Le Brut—*continued.*

Richard I.'s Crusade to the Holy Land and the Scotch Laws of Edward III.'s reign which are not mentioned in the English Version.

The Chronicle begins with the legendary account of the Advent of Brutus, son of Aeneas, to England. "En la noble cité de graunt Troie." It contains other legendary matter on the early Kings of England, including King Arthur, and ends with the sack of Haddington Fair in 1333.

The fly-leaves are portions of the court-roll of some manor or perhaps of presentments at some Assize. On the first of these are three lines in Latin, perhaps a charm, then a note in French that in 1106 was found Our Lord's Cloak in the Monastery at Argenteil and in October of that year the sign of the Cross was seen in the moon, also that in 1159 the Abbey of Sybbeton (Sibton Co. Suffolk) was founded. In the same hand there follows a memorial (or prayer) of St. Appollonia, "very profitable for toothache."

On the blank side of the last fly leaf there is a note in a Fifteenth Century Scotch hand of the marriages of English Kings from Henry I. to Richard II.

59 **LECTIONARIUM FRATRUM MINORUM SANCTI FRANCISCI.**

A BEAUTIFULLY WRITTEN MANUSCRIPT ON VELLUM BY AN ITALIAN SCRIBE, IN LARGE LETTERS, DOUBLE COLUMNS ON 258 LEAVES (14 by 10½ inches).

THE OPENING PAGE ADORNED WITH A LARGE MINIATURE OF ST. FRANCIS, AND THE TEXT SURROUNDED WITH A FLORAL BORDER IN GOLD AND COLOURS; AT FOOT ARE THREE CIRCLES, THE CENTRE ONE OF ARMORIAL BEARINGS, THE OTHER TWO OF AN HOURGLASS.

NUMEROUS INITIAL LETTERS IN RED AND BLUE, AND HEADINGS IN RED.

Thick folio, *original oak boards covered with XVIIIth Century leather.* Circa 1450-72. **£36**

* * * This Service Book comprises:—

Lectionary (containing the lections read in the office) of Franciscan-Roman use: the Proprium Sanctorum throughout the year (Saturninus Catherine), followed by the Commune Sanctorum. The lection commemorating the Franciscan martyrs Berardus ("Bernardus") and his companions (16 January, canonized 1481) is inserted at the foot of the page: Bonaventura (canonized 1482) is omitted · and the lections for Bernardino (canonized 1450) are put at the end, instead of in their proper place (20 May), and his Translation (28 May, 1472) is omitted. The date may therefore be taken to be 1450-1472, and probably soon after the earlier date.

The prominence given to Anthony of Padua, Justina, and Prosdocimus suggests Padua as the place of origin: and this is supported by the style of script and decoration, and also by the spelling Ambroxius, Blaxius.

Unidentified arms (barry of 6 sa. and ar., over all a bend or.) on the first page.

60 **LIBER AMICORUM. With original water-colour drawings.**

SEVENTEENTH CENTURY LIBER AMICORUM BELONGING TO A POLISH NOBLEMAN, CONTAINING NUMEROUS AUTOGRAPH INSCRIPTIONS OF HIS FRIENDS (POLES, ITALIANS, SPANIARDS, AUSTRIANS).

WITH 55 EXQUISITELY EXECUTED WATER-COLOUR DRAWINGS ON VELLUM AND PAPER OF 72 COATS OF ARMS, SCENES OF TOWNS, COSTUMES, AND CONTEMPORARY EVENTS.

Oblong 8vo, *sheepskin.* XVIIth Century.
(SEE ILLUSTRATION, PLATE No XIII.). **£105**

Among the more important water-colour drawings are the following:—

1. On Vellum. Miniature representing a battle in classical times between cavalry and infantry, exquisitely executed in black and colours; at back, a burning town.
2. On vellum. Emblematic painting illustrating the quotation "Ardua per Princeps gloria vadit iter," men dressed in various garbs are endeavouring to scale a cliff, on the top of which is Glory.
3. On vellum, water-colour drawing, showing Fortune standing, on a winged globe and travelling from shore to shore across a stormy ocean. At back, a shipwreck, and a ship sailing peacefully.
4. On vellum. Emblematic water-colour drawing, illustrating the quotation "after rain comes sunshine." On right a shipwreck, on left a cavalier and his lady dancing to the strains of a full orchestra. In the background a deer hunt.
5. On vellum. Exquisitely executed water-colour plan of Rome.
6. On vellum. Pretty plan and view of Messina, with the ships arriving in the harbour.
7. On vellum. Plan of the City of Valletta.
8. On paper. A married lady of Sienna and a noble lady of the same town.
9. On paper. A Heart from which leaves are growing, on an Altar.
10. On vellum. Symbolic water-colour drawing illustrating the power of love. Two elegantly attired ladies with ruffs, seated in an arbour, manipulating a net, in order to catch eight well-dressed cavaliers who are sitting in a tree by showing nine ladies' heads in cages (a kind of super-man-mouse-trap).
11. On paper. Four noble ladies, in charming XVIIth Century costume.
12. On paper. A Citizen's Wife, in picturesque XVIIth Century costume.
13. On paper. Very much overdressed lady, with crinoline and ruff.
14. On vellum. Execution in front of an Italian church, with picturesque and gaily attired crowd, most interesting miniature with very gay colours.
15. On paper. Venetian gondola, with two gaily attired gondoliers, with movable paper side, which on being lifted up reveals a gaily dressed cavalier in pink kissing a lady attired in light blue.
16. On paper. Emblematic drawing in water-colours showing a cavalier in green on horseback (with three dogs) pursuing and shooting at a flaming heart, which is held by a female centaur.
17. On vellum. Water-colour drawing, showing heroes descending from a ship and fighting fire-breathing bulls, in quest of the Golden Fleece.
18. On paper. Three ladies in Bourgeois dress.

Liber Amicorum—*continued.*

19. On paper. Three daintily attired ladies.
20. On vellum. Plan of the town of Palma.
21. On vellum. Statue of a rider mounted on a pedestal. View of a town at back.
22. On vellum. Plan of the City of Milan.
23. On vellum. View of the harbour of Naples, with many ships riding at anchor.
24. On vellum. Fortune on a winged globe traversing the Ocean. A shipwreck in the distance. On the right a gaily dressed Cavalier is shown as the puppet of Cupid, who is pulling the strings from a cliff. A grave jackdaw and an old man are about to warn the Cavalier. The old man is dressed in red slippers, and wears a very curious cap and dressing gown.
25. On vellum. Bird's eye view of the City of Florence.
26. On vellum. Fine miniature of a warship "Galeone," the guns are seen ready to fire, sailors are climbing aloft, a bugler is seen ready to blow, men at arms are standing with hallibards in the poop, the Galleon bears the banner of the city of Venice (the Lion of St. Mark).
27. On vellum. Charming prospect of the City of Vienna. With many riders in the foreground.
28. On vellum. Stage coach on the road.
29. On vellum. View of the harbour of the City of Genoa.
30. On vellum. A Square in an Italian City. Eight gaily attired cavaliers in the foreground.
31. On vellum. Andromeda chained to the rock, being rescued by Perseus, who mounted on a winged horse is killing the dragon.
32. On vellum. Florentine cardinal, Florentine lady, priest in the habit of St. Stephan.
33. On paper. The Doge of Venice, a Sea General.
34. On paper. A cavalier and noble Senator in their official dress.
35. On paper. The Doge's Wife and a Venetian noble lady.
36. On paper. A Venetian married lady and a Venetian damsel.
37. On paper. A Venetian damsel, when she is about to marry. A Venetian courtizan at home.
38. On paper. A Venetian courtizan in costume, elaborately dressed, with movable paper flap showing that she is walking on a kind of stilts, wearing page's dress, with gold embroidered breeches, blue stocking and shoes; and a Venetian noble.
39. On paper. A Paduan married lady and a Paduan noble lady.
40. On paper. A Paduan artizan's wife and a Paduan peasant woman bringing ducks and fowls to market.
41. On paper. Double page miniature, showing the Pope's procession. The Pope is being carried in state on his chair, accompanied by many churchmen, etc.
42. On paper. Roman noble lady and Roman widow.
43. On paper. Roman peasant women and Roman peasant.
44. On paper. The Viceroy of Naples and a Neapolitan captain attended by his page.
45. On paper. Neapolitan Princess and Neapolitan married lady or young girl.
46. On paper. Neapolitan courtizan and Neapolitan peasant woman bringing eggs to market.

(Continued over)

Liber Amicorum—*continued.*

47. On paper. Neapolitan Sedan chair being carried between two mules, with movable paper side showing a nobleman with large hat and ruff seated in state in the red lined chair.

48. On paper. Neapolitan Sedan chair being carried by two footmen showing a noble lady seated inside in the green lined chair.

49. On paper. Grand master of the Order of Malta and a Priest of the Order of Malta.

50. On paper. A Maltese lady and a Maltese married lady.

51. On paper. A Maltese Courtizan at home and a Maltese Nun.

52. On paper. A Maltese Courtizan in the street and a Moorish servant.

53. On paper. Procession of the endowered young girls in Florence.

54. On paper. The Doge of Genoa when he receives a crown.

55. On paper. A Genoese noble lady and her "Servitore."

61 **LOGICA ET MORALIS; Ad majorem Dei gloriam Compendium Logicae,** M.S. on 491 pp.

Comentarius in Opera Moralia Aristothelis.

MS. ON ABOUT 500 pp.; TOGETHER THE TWO MANUSCRIPTS IN A CLEAR HAND OF THE XVIIth CENTURY.

Folio, *original calf*, 1676. **£3 3s**

With MS. title "Logica etiam Moralis.' T. Dillon, anno Domini 1676."
This T. Dillon is probably Thomas Dillon, Jesuit, who was Professor of Humanities at Cadiz 1640-1676.

62 **LORRAINE** (Cardinal). **Sermo Domini cum Sophonia Habitus qui Patrem quidem Chusi avum autem Gedoliam, etc.**

BEAUTIFULLY WRITTEN MANUSCRIPT OF THE SIXTEENTH CENTURY, ON PURE WHITE VELLUM (47 leaves 5⅞ by 4 in.); WITH 6 FINELY ILLUMINATED CAPITALS WITHIN RULED GOLD BORDERS.

Small 8vo, *old calf, in the finest preservation.* Saec. XVI. **£6 15s**

The original Manuscript, with dedication; "Clarissimo Principi Joanni à Lotharingia Cardinali Joannes Sallineus, S.P.D." Cardinal Lorraine was Minister to Francis I. and Henry II. The Calligraphy of this volume is similar to that of Nicholas Jarry.

63 **LUCAN. Pharsalia.**

A BEAUTIFULLY WRITTEN LATIN MANUSCRIPT ON PAPER (134 LEAVES), 27 LONG LINES TO A PAGE, INITIALS IN RED, WITH NUMEROUS MANUSCRIPT NOTES IN THE MARGINS.

4to, *oak boards, half bound, with leather stamped in blind and clasp.* XVth Century. **£12 12s**

At end of manuscript is a note "Ego Bernardinus transcripsi."

Written by the Prioress of the Abbey of Pare, near Louvain, with Inscription and Date.

64 **MATUTINALE PREMONSTRATENSE.** MANUSCRIPT ON VELLUM (FRENCH, XVth CENT.).

334 LEAVES (7¾ BY 5⅛ INCHES), WRITTEN IN SMALL GOTHIC CHARACTERS, 31 LONG LINES TO A PAGE.

ADORNED WITH SEVERAL LARGE ORNAMENTAL INITIALS IN GOLD AND COLOURS, SOME WITH FULL BORDERS OF ELABORATE PEN-DRAWN SCROLLS, GROTESQUE ANIMALS, ETC., THE FULL BORDERS ON THE FIRST PAGE CONTAIN IN ADDITION SMALL FIGURES OF A RABBIT, FOX, UNICORN, LION AND STAG PAINTED IN GOLD, TWO GREYHOUNDS IN BROWN AND GREY WITH GILT COLLARS, AND TWO PEACOCKS IN BLUE, RED AND GOLD; OTHER LARGE INITIALS APPEAR IN RED AND BLUE WITH ELABORATE PEN-DECORATIONS, HUNDREDS OF SMALL CAPITALS PAINTED IN BLUE OR RED.

Thick 8vo, *old calf, gilt device on both covers of lily of the valley sprays, surrounded by the inscription " Bibliothecae Parchensis."*

XVth Century. **£35**

* * * This Manuscript contains the Offices and Services of the Breviary for Matins only, except the hymnary which gives the hymns for vespers and compline.

Written for a house of cannonesses probably affiliated to the Abbey of Pare, near Louvain, by the hand (Propriis manibus) of the Prioress, as appears from an inscription towards the end of the volume.

" Mera ex caritate. Festiuis diebus (vacanti) tempore liber hic scriptum exstat, quare vendi non licet, sed pie exorandum pro Adriana van den veeken tunc temporis priorissa, que suis laboribus indeffessis propriis manibus eundem perfecit. Anno milleno quadringenteno nonagintesimo nono, duodecima die mensis augusti."

XIIth Century Medical Manuscript.

65 **MEDICINÆ TRACTATUS VARII.** LATIN MANUSCRIPT (by an English Scribe) ON VELLUM, WRITTEN IN CAROLINE CHARACTERS, BY THREE OR FOUR HANDS, EXECUTED IN ENGLAND IN THE FIRST HALF OF THE XIIth CENTURY. 190 LEAVES (8 11/16 by 5⅞ inches).

4to, *Old English binding in marbled calf.*

Saec. XII. **£155**

* * * A MANUSCRIPT OF THE HIGHEST IMPORTANCE TO THE STUDENT OF THE HISTORY OF MEDICINE.

It contains upwards of 26 treatises on medicine, as follows: A treatise on plasters; Extracts or notes on the Hellebore, the bite of the mad dog, etc.; A short list of cataplasms, plasters, syrups, antidotes, and *Galenus de morsu rabidi canis.*

Directions for a three days' fast, followed by prayers to obtain certain graces, and by the *Sortes Apostolicæ;* a short list of lotions and unguents; *Prologus et commentum Alexandri super Aphorismos Hippocratis* (leaves 14-78); *Liber Alexandri* (a list of

(Continued over).

Medicinæ Tractatus Varii—*continued.*

medicaments and cures for various ailments, probably by Alexander Trallianus, and with contemporary interesting marginal notes by a different hand), leaves 78-95; *Ratio ponderum vel mensurarum diversarum medicinarum.*

Medical receipts for various ailments; *Oratio ad dispensandam medicinam; Galeni de pulsu et urinis, et Prognostica* (leaves 101-3); ORIBASII DE HERBARUM VIRTUTIBUS (leaves 103-20), *Dynamedia Hippocratis* (leaves 121-28); *De passionibus singulis* (an enumeration of various maladies with a list of potions); *De signis ponderum secundum graecos* (leaf 130); *Liber Oribasii ad Eustadium filium suum* (leaves 131-40); *Liber Oribasii ad Eunapium Euporistam* (leaves (140-146).

Two letters of Hippocrates to his Mecenas and to King Antigonus; *Ratio sphaerae Pythagorae philosophi, quam Apollonius descripsit, de egris, sive vita sive mors eis futura fuerit,* etc. (leaf 148); *Liber Constantini de cirurgiis* (leaves 149-59); ALPHABETUM HERBARUM GRAECE ET LATINE (leaves 161-68); EPISTOLA GALIENI IN ANTIBALLOMENON FOLLOWED BY THE LIST OF MEDICINES AND HERBS WITH THEIR SUBSTITUTES (leaves 168-9); A HERBARY FROM GALEN AND OTHERS; *Philaretus de pulsibus* (leaves 177-79); *Curatio Elephantiosorum* (leaf 179); *Prognostica Hippocratis* (leaves 180-85), etc. The last 5 leaves contain an account of three miracles operated by the Virgin; and the first line of the hymn *Ave Mari Stella,* the *Venite exultemus,* the Christmas hymn *Laudes Deo dicam,* and the *Sanctus,* all with musical notation by neums.

It is of great interest to note that the date of the manuscript can be assigned pretty accurately between the years 1100 and 1150; for on the verso of leaf 148 is given a list of Popes beginning with Alexander II. and ending with Eugenius III. (1061-1153). But the note referring to Eugenius III. (1145-53) is in different ink and hand, thus showing it had been added by another person and at a somewhat later date, while all the previous ones are by the same hand.

XIIIth Century Romance Manuscript, with Illuminations.

66 **MERLIN AND ARTHUR. Le Roman de Merlin.**

A MOST IMPORTANT AND VALUABLE MANUSCRIPT OF THE XIIIth CENTURY, WRITTEN IN FRENCH BY AN ANGLO-NORMAN SCRIBE ON 203 LEAVES (406 PAGES) OF VELLUM, **GOTHIC LETTERS,** 2 COLUMNS TO THE PAGE.

THE FIRST PAGE IS ADORNED WITH A LARGE MINIATURE PAINTING IN GOLD AND COLOURS (size 6½ by 3½ inches), THE FIRST INITIAL HAS A STRAP ORNAMENT WHICH EXTENDS ALONG THE BOTTOM OF PAGE AND IS ADORNED WITH QUAINT FULL-LENGTH FIGURES PLAYING MUSICAL INSTRUMENTS. THERE ARE ALSO 13 OTHER MINIATURES, DEPICTING INCIDENTS IN THE LIFE OF MERLIN, ARTHUR, AND THE ROUND TABLE KNIGHTS. AT EACH PAGE WHERE A MINIATURE OCCURS THE FIRST INITIAL LETTER HAS A STRAP ELONGATION, AND THE BOTTOM OF THE PAGE IS ADORNED WITH QUAINT FULL-LENGTH FIGURES OF MEN AND WOMEN, ANIMALS, GROTESQUES, ETC.

Folio, *old calf.* Circa 1290.

(See Illustration, Plate No. XIV.). **£1,050**

Merlin and Arthur—*continued.*

*** Of all the Ancient Romances, that of Merlin, King Arthur and the Knights of the Round Table stands out pre-eminently. Very few early Manuscripts are in existence, and the present one is undoubtedly one of the most important, not only for the text but on account of the Miniatures with which it is adorned.

To Geoffrey of Monmouth (who lived circa 1150-1200) is ascribed the Authorship of the Merlin Prophecies:—

"One of the most extraordinary works of art that the Middle Ages ever succeeded in producing. Of mythical tales and curious legends there was certainly no lack in those days, but the fabrication of a long consecutive history, to fill up a gap or form a prelude to the authentic annals of a nation was something altogether new. Yet the story was so wonderfully told, the invention was so admirable, and the marvels related appealed so strongly to the imagination, that the world for ages after seems to have been at a loss what to make of it."

The present Manuscript is evidently the Romance as compiled by Robert de Borron, who founded his work on Geoffrey of Monmouth. The great French Prose Romance which he created, became very popular, and Sir Thomas Malory borrowed much from it for his "Morte D'Arthur."

This Manuscript is nearly contemporary with Robert de Borron.

ORIGINAL MANUSCRIPT WITH DRAWINGS.

67 **MORLAND** (Chevalier). **Elevation des Eaux** par Toute Sorte de Machines, réduite à la mésure au poids et à la Balance, par le Chevalier Morland.

THIS MANUSCRIPT IS BEAUTIFULLY DRAWN, AND CONTAINS A LARGE NUMBER OF DIAGRAMS.

4to, *bound in XVIIIth Century French crimson morocco, full gilt backs (by Derome)* 1681-2. **£10 10s**

It also contains "Table du poids de l'eau de la Thamise purifiée proche du Chateau de Windsor," and "De la Riviere de Seyne proche du Chateau St. Germain, et passant dans Paris le 22 Mars, 1691."

MANUSCRIPT WITH CHAIN BINDING.

68 **NICOLAS DE LYRA. Postilla.**

MANUSCRIPT ON PAPER, DOUBLE COLUMNS.

Folio, *XVth Century binding of oak boards covered with pigskin*, 10 *brass bosses on sides, plain back, elongated pieces of leather at top and bottom of back in order to protect the leaves from dust, with staple and chain composed of three long and one round link, which were used in the old days to chain this valuable manuscript to its original monastic home.*

(XVth Century.) **£35**

69 **NOTARIAL COPIES OF ORIGINAL DOCUMENTS relating to Councils, Ecclesiastical Privileges, etc.**

Ordinances of the Provincial Synod of Barre. (Manuscript, 21 ll.) (16—), Acta Concilii Provincialis Remensis (in Gallia), (II. ll.) (15—); AND OTHER DOCUMENTS, IN ALL 60 ll. IN VARIOUS ITALIAN HANDS WITH NOTARIAL SIGNATURES, WRITTEN BY VARIOUS HANDS AT DIFFERENT DATES ON SUBJECTS RELATING TO COUNCILS, ETC.

Sm. folio, *original Venetian binding of oak boards and stamped ornamental brown morocco with metal bosses and four clasps (well preserved), with an old Italian Archbishop's ex libris in cover.*

Saec. XVI-XVII. **£10 10s**

Fine specimen of early XVIIth Century Venetian binding.

MANUSCRIPT WITH THE SCRIBE'S NAME AND DATE.

70 **OVIDIUS. Fastorum libri sex.**

MANUSCRIPT ON PAPER (90 ll. 11¼ by 7½ in.), VERY FINELY WRITTEN IN ROMAN LETTERS, LONG LINES, 29 to a full page.

(At end) " explicit feliciter per me RAPHAELEM DE PREDANIGRA incime Scte. Agathe cremone MCCCCLXXXI. Die prime mensis marcii hora quarta et vigesima."

Small folio, *modern calf.* **£8 15s**

*** Manuscripts bearing the name and domicile of the Scribe and date are very uncommon.

71 (**PASSIO JESU CHRISTI, etc.**) (**Dutch XV-XVI. Century**). "Hier begint dz weer de avotmael os here."

DUTCH MANUSCRIPT ON PAPER (210 ll., 5½ by 3¾ in.), WRITTEN IN **GOTHIC LETTERS**, LONG LINES, 18 TO A FULL PAGE, RED RUBRICS.

Small 8vo, *contemporary Netherlands binding of oak boards and leather, with stamps of "The Image of Pity," roses and Fleurs de Lys, and legend (worn), with leather and metal clasps.* Saec. XV.-XVI. **£6 6s**

THE SAMARITAN PENTATEUCH.

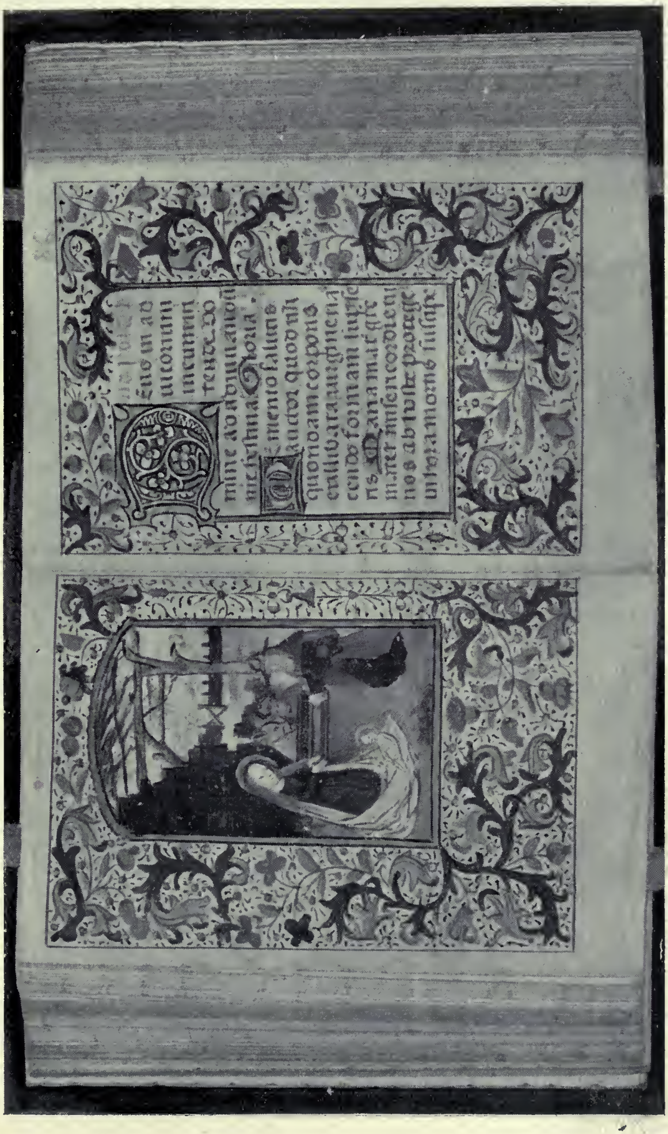
72 **PENTATEUCH. Manuscript of the Samaritan Pentateuch (Genesis, Exodus, Leviticus Numbers, Deuteronomy).**

SAMARITAN MANUSCRIPT OF EXCESSIVE RARITY, WRITTEN ON SYRIAN WHITE PAPER, IN BLACK, IN THE ORIGINAL ANCIENT SAMARITAN CHARACTERS.

Small folio, *original Samaritan binding of leather with flap.*
XIXth Century. **£21**

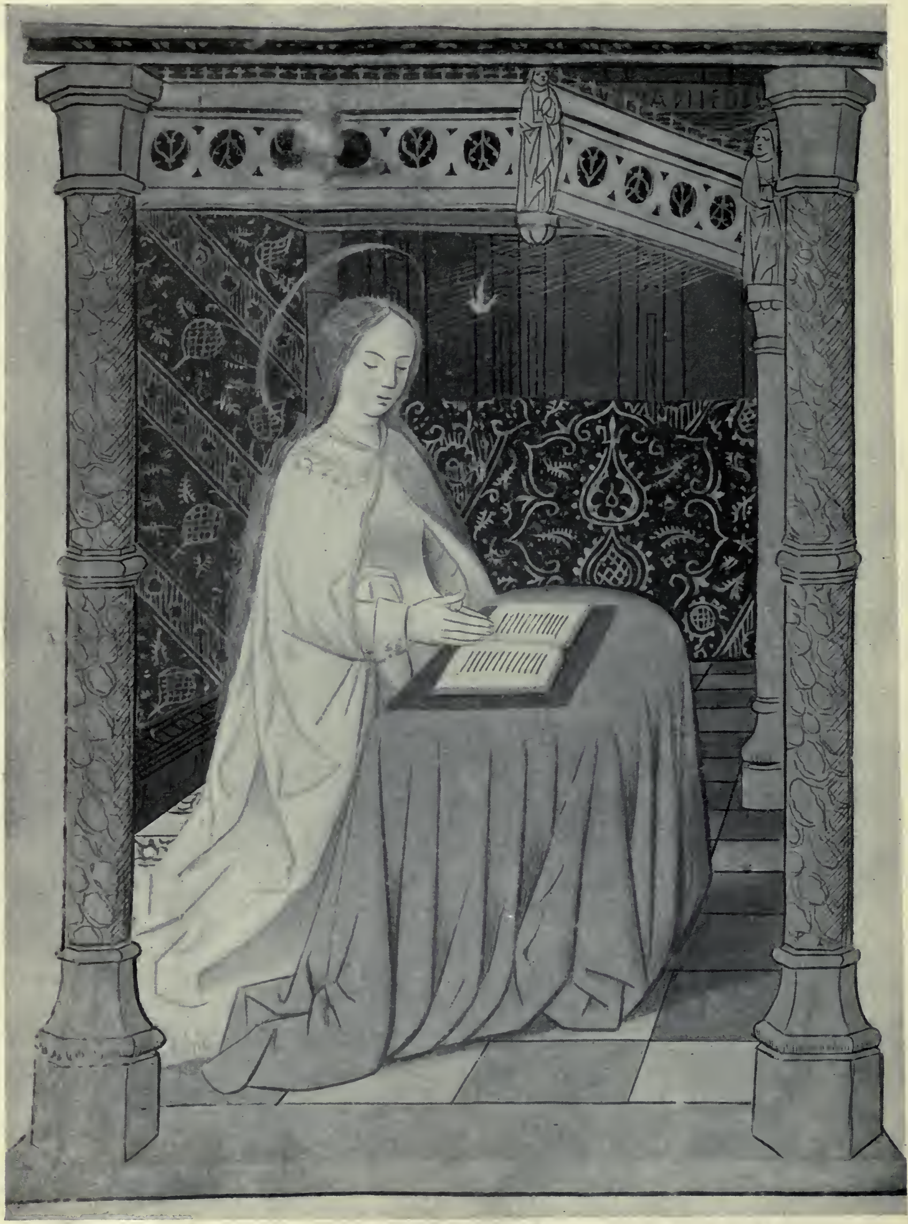
*** This Manuscript was bought from the Samaritan High Priest in 1913.
The Samaritans, who lived at Nablus, to the numbr of 450, the site of ancient Samaria, are said to have been totally wiped out by the Turks during the recent war.

PLATE V.



Double Page from HORAE. Flemish Manuscript, 15th Century, with 14 Miniatures.
See Item No. 41.

PLATE VI.



Miniature from HORAE. French Manuscript (XVth Century), with 35 Miniatures.
See Item No. 42.

73 **PETRUS DE RIGA.**

Aurora. Biblia latina Metrificata.

THIRTEENTH CENTURY MANUSCRIPT, FINELY WRITTEN ON 124 LEAVES OF VELLUM BY AN ITALIAN SCRIBE. WITH INITIAL CAPITALS PAINTED IN BLUE AND RED.

8vo, *brown crushed morocco extra, g. e.*

XIIIth Century. **£12 12s**

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents in the Old and New Testaments. The manuscript is written in a very legible hand.

74 **PETRUS DE RIGA.**

Aurora. Biblia Latina Metrificata.

XIIIth CENTURY MANUSCRIPT, FINELY WRITTEN ON 178 LEAVES OF VELLUM, IN RED AND BLACK, WITH INITIALS IN BLUE AND RED.

8vo, *brown calf*. XIIIth Century. **£12 12s**

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents of the Old and New Testaments. The manuscript is written in a very fair hand. A note on the second leaf indicates that this manuscript was presented to the Jesuit College at Agen in France by Bernard Carles, a bookseller at Toulouse, in the year 1599.

FROM THE LIBRARY OF LORENZO DE MEDICI, THE MAGNIFICENT.

75 **PRISCIANUS. Opera Gramatica.**

BEAUTIFULLLY WRITTEN XIIIth CENTURY MANUSCRIPT ON 211 LEAVES OF VELLUM, 33 LONG LINES TO A PAGE.

WITH NUMEROUS ORNAMENTAL INITIALS, PAINTED AND ILLUMINATED IN VARIOUS COLOURS, RUBRICATED. THE GREEK QUOTATIONS ARE IN UNCIALS.

4to, *early Florentine binding of leather over oak boards, blind tooled designs, rebacked.*

(Italy, XIIIth Century). **£105**

A valuable manuscript from the Library of Lorenzo de Medici the Magnificent. This manuscript contains the inscription "Ad Julianum Consulem," omitted by Krehl, and presents many important variants.

76 **PSALTERIUM CUM ORATIONIBUS, litaniis sanctorum, etc.**

MS. WRITTEN BY A FRENCH SCRIBE ON 288 LEAVES OF VELLUM, IN LATIN, WITH NUMEROUS INITIAL LETTERS PAINTED IN BLUE AND RED, AND OTHER ORNAMENTATIONS.

TOGETHER WITH 8 MINIATURES, CONSISTING OF INITIAL LETTERS ELONGATED AND ADORNED WITH GROTESQUES, DOGS, BIRDS, LIONS, FOOLS, RABBITS, MONKEYS, SINGING

(Continued over)

Psalterium cum Orationibus—*continued.*

BIRDS, TOUCANS, AND OTHER WEIRD CREATURES OF THE MEDIAEVAL ARTIST'S IMAGINATION.

THE MINIATURES ATTAIN A VERY HIGH LEVEL OF XIIIth CENTURY FRENCH ART.

12mo, *calf antique.* XIIIth Century).

(SEE ILLUSTRATIONS, PLATE NO. XV.). **£250**

The Miniatures consist of:—

(1) Three Clerics singing before the lectern.
(2) The revelation from Heaven.
(3) King David praying.
(4) Temptation by Satan.
(5) The fool says in his folly "There is no God."
(6) Save me, oh Lord!
(7) King David arrayed in a blue cloak playing the bells, and carrier pigeon above, illustrative of the verse: "Exult in the Lord Who is our help, give glory to the God of Jacob."
(8) The Lord said to My Lord, "Sit on my right hand."

*** These Miniatures are all on burnished gold backgrounds.

A REMARKABLE SPECIMEN OF ITALIAN BINDING.

77 **PSALTERIUM DAVIDIS.**

(Begins with the *Te Deum*, followed by some of the Psalms: and ending with some prayers in Italian by the Ven. Bede.)

MANUSCRIPT OF THE XVth CENTURY ON PAPER (90 ll., 5 by 3¾ inches), WITH CAPITALS IN BLUE AND RED.

Small 8vo, *in a remarkable specimen of early Italian binding. Calf, gilt ornamental back, sides covered with rich gilt panel ornaments, outside border of floreate scrolls, panel of four corner ornaments connected by a mask, in each of which is a sitting dog; centre full-length figure of a Saint, with a flower vase on either side, and the letters* "*D.P.C.A.*," *gilt gauffred edges.* XVth Century. **£25**

78 **PSALTERIUM, CUM ORATIONIBUS, LITANIIS SANCTORUM, ETC., CUM CALENDARIO.** MANUSCRIPT IN DUTCH, WRITTEN ON VELLUM BY A DUTCH SCRIBE (XVth CENTURY), 245 LEAVES, 7¼ by 4¾ inches, WRITTEN IN **GOTHIC LETTERS**, LONG LINES, 20 TO A FULL PAGE, CALENDAR IN LATIN IN RED AND BLACK, RED RUBRICS, PAINTED CAPITALS IN BLUE AND RED, MANY LARGE ORNAMENTAL PEN-LETTERS, WITH MARGINAL DECORATION.

Small 4to, *contemporary Netherlands binding of oak boards and leather, with stamped centre oval panels, representing the Holy Lamb with Cross and Banner, with four circular stamps of the emblems of the four Evangelists and the Legend* "Siet. Dat. Lam. Gods. Dat. Opbuert. Die. Sonden. Des Werelts." *With bent metal clasps, rebacked but fresh* (Weale, No. 294). **£34 10s**

79 **RECUEIL DE DIFFERENTES PIECES DE POESIE.**

A MOST EXTENSIVE AND INTERESTING COLLECTION OF POETRY, BEAUTIFULLY WRITTEN, COMPRISING UPWARDS OF 200 SEPARATE PIECES OF FRENCH POETRY; 518 pp. RULED WITH RED LINES, "EX LIBRIS ARMAND, CHEVALIER" ON TITLE.

4to, *full contemporary calf, full gilt back, red edges.*

XVIIIth Century. **£6 15s**

80 **REDEL** (Frederick Francis, of Breslau). **Love Songs and Emblems** (in Dutch).

ORIGINAL MANUSCRIPT, ILLUSTRATED WITH 148 OLD ENGRAVINGS CHIEFLY OF THE DUTCH SCHOOL, MANY OF AN EMBLEMATIC NATURE, AND FOUR CONTEMPORARY WATER-COLOUR DRAWINGS, ONE OF THE AUTHOR KNEELING IN HIS ROOM, HANDSOMELY PAINTED IN GOLD AND COLOURS; AND ANOTHER, A LARGE FOLDING ONE, OF THE AUTHOR HANDSOMELY DRESSED PRESENTING A FLAMING HEART TO A YOUNG LADY, SURROUNDED BY CUPIDS BEARING THE INITIALS OF THE YOUNG LADY ABOVE HER HEAD, VERY PRETTILY EXECUTED IN COLOURS.

4to, *original calf.* 1651. **£8 10s**

81 **REFORMATIONSORDNUNG, Neue, und Recht des Landes und Königreichs Böhem, auss Böhemischer in die Teutsche Sprach transferirt.**

GERMAN MANUSCRIPT ON PAPER DATED 1572.

Folio, *original stamped leather, back repaired with a large piece of vellum.* **£5 5s**

A translation into German of the Constitution and Laws of the Kingdom of Bohemia in 1564.

82 **RITUS Admittendi Virgines ad Habitum, Recipiendi Novitias ad Professionem & Tradendi Velamina Jam Professis Secundum Moniales S. Laurentii Venetiarum, quos Reverendissima D.D. Caecilia Cornelio, Abbatissa, Expurgare, Instaurare et Rescribere Fecit.**

MANUSCRIPT ON VELLUM (66 pp., 9 by 6½ ins.), BEAUTIFULLY WRITTEN IN LARGE ROMAN LETTERS, RED AND BLACK, WITHIN GILT BORDERS.

4to, *contemporary Venetian binding of red morocco, sides most elaborately gold tooled with figures, floral designs, stars, etc.*

Venice, 1700. **£14 14s**

83 **SEDULII POETAE CATHOLICI PASCHALE CARMEN.**

A BEAUTIFULLY WRITTEN MANUSCRIPT OF THE XVth CENTURY, BY AN ITALIAN SCRIBE, ON VELLUM (81 pp.) WITH HEADINGS AND SIDE NOTES IN RED.

8vo, *handsomely bound in full pig-skin with blind tooled ornaments on the sides by the Guild of Women Binders.*

Colophon at end reads "Finis Cantici: Sedulii poetae catholici pascalis carminis liber quartus et ultimus feliciter finit, Decimo Aprilis MCCCCLV." **£12 12s**

Caelius Sedulius, a Roman poet and Christian of the 5th century, was the author of "Mirabilia Divinorum," being portions of the history of the Bible in hexameter verse; a "Hymnus" in praise of Christ, and other similar works.
Early MSS. of his writings rarely come into the market.

84 **SENECA. Tragedies in Latin.**

CAREFULLY WRITTEN MANUSCRIPT ON VELLUM (a few leaves missing) OF THE WHOLE OF SENECA'S TRAGEDIES.

Folio, *wooden boards, covered with pigskin (modern).*

Italy, XVth Century. **£18 18s**

Manuscripts of Seneca are very rare, this manuscript contains very many initial letters in red and many useful glosses and commentaries. It has not been used for any edition of Seneca's tragedies.

85 **SERMONES.** LATIN MANUSCRIPT OF THE EARLY THIRTEENTH CENTURY WRITTEN ON FINE VELLUM BY AN ENGLISH SCRIBE.

8vo, *calf.* XIIIth Century. **£10 10s**

*** Contents:—

(1) Commentary on various passages in the Gospels; incomplete, beginning in the middle of a sentence.

(2) Sermons on the Sunday Epistles and Gospels for the whole year. A marginal note at the top says "Paris(iensis) super epistolas et evangelia dominicalium totius anni." This is in a later hand; apparently Guillelmus Parisiensis (Guillaume Pérault) is intended. This collection is not the same as in the MSS. of the British Museum Royal MSS. 8 D. X. and 8 E. XI. also attributed to him.

(3) Portion of a Sermon or treatise on the Passion, etc., beginning at the end of a sentence: "usque adventum et si parum est."

(4) Portions of sermons or homilies.
  (a) On Romans XV. 4. Quecunque enim scripta sunt, ad nostram doctrinam scripta sunt.
  (b) On St. Benedict.
  (c) On the Annunciation of our Lady.
  (d) On St. Dominicus.

(5) Sermones of Nicholas de Aquaevilla of the Friars Minors, viz., Sermones from the first Sunday in Advent to the third Sunday in Lent. Begins: "Dicite, filii Syon, ecce Rex, etc. Primo videamus."

Sermones—*continued.*

(6) A form of release from excommunication for striking a clerk issued by Friar Nicholas Levalet of the Friars Preachers on the authority of the Prince Bishop of Bayeux (? Philip de Harcourt, Bishop from 1143-1164). This document is not dated.

(7) Portion of commentaries or sermons on various passages in the Gospels.

(8) Another similar set of commentaries.

(9) St. Bonaventura on the Epistles and Gospels of the Sundays and Festivals of the whole year. In the middle of these is a short discourse in another hand on the text "sanctificavit tabernaculum suum Altissimus" and two blank leaves.

(10) On the back of the last leaf and continued to the fly leaf at the end is a short tractate on "the glorified body" after death. There are here some unintelligible scribblings of persons' names.
   (a) Alan . . . anno milesimo . . . x . . . Churcaston (? Church Aston Co. Salop).
   (b) Guillelmus . . . Thison primus maritus. Guillelmus de Alveto secundus. Joanna filia Petri Lequaner."

86 **STATUTA ANGLIÆ.** MANUSCRIPT OF THE FOURTEENTH AND FIFTEENTH CENTURIES, WRITTEN ON VELLUM. 324 pp., IN OLD FRENCH AND LATIN.

WITH ORNAMENTAL CAPITALS IN RED AND BLUE.

Small 4to, *vellum.* Saec. XIV.-XV. **£25**

The first portion of this valuable Manuscript was written in the Fourteenth Century. The latter part chiefly relates to the Reigns of Henry IV. and VI.

It appears from the Inscriptions occurring in various parts of the volume that it belonged in early times to Thomas Bouryng, "unus Justic. Domini Regis," John atte Style, Stephen Horsswell, and others.

87 **STATUTA ANGLIÆ tempore Edwardi III., Regis Angliæ et aliorum.**

MANUSCRIPT OF THE BEGINNING OF THE FOURTEENTH CENTURY, WRITTEN IN OLD FRENCH AND LATIN, ON VELLUM (188 leaves, 3½ by 2½ inches), WITH NUMEROUS COLOURED CAPITALS, IN GOOD PRESERVATION.

12mo, *vellum.* XIVth Century. **£5 15s**

In addition to the Statuta Magnae Cartae, de Marleberg, de Foresta, the MSS. contains also the statuta de Merton, Westminster, de Gloucester, etc., etc.

88 **STATUTA ANGLIÆ.** MANUSCRIPT OF THE EARLY PART OF THE FOURTEENTH CENTURY ON VELLUM. WRITTEN IN LATIN AND OLD FRENCH.

12mo, *calf.* XIVth Century. **£5 5s**

The manuscript contains Magna Carta, the Cartae de Foresta, de Merton, Marleberge, Westmonasterio, Gloucestria, Wynton, etc. With the "Visus Franoplegii," "Prerogativa Regis," Composicio Monete, Magna Assisa, Dies Communes in Banco, and many other pieces of great interest for the study of the Constitutional History of England.

ICELANDIC MANUSCRIPT.

89 **SUDRHATS. Eya Saga, etc.**

ICELANDIC MANUSCRIPT ON PAPER ON ABOUT 200 PAGES.
4to, *cloth.* (Iceland, 18 . .). **£6 6s**

THE FAMOUS LIVES OF THE CAESARS.

90 **SUETONIUS. Lives of the 12 Caesars.** (In Latin).

BEAUTIFULLY WRITTEN MANUSCRIPT BY AN ITALIAN HAND ON 158 LEAVES OF VELLUM, WRITTEN IN NEAT ROMAN CHARACTERS, 34 LONG LINES TO A PAGE, RUNNING TITLES AND MARGINAL REFERENCES IN RED.

WITH 6 LARGE ILLUMINATED ORNAMENTAL INITIALS, BEAUTIFULLY ILLUMINATED IN THE ITALIAN MANNER, OF INTERLACED WHITE VINE STEMS ON COLOURED GROUND HEIGHTENED WITH GOLD. TEXT ON FIRST PAGE OF WORK IS SURROUNDED BY BORDERS, WITH THE SFORZA ARMS (rubbed) AT FOOT.

Folio, *old red sheep, back gilt, g. e.*
(Italian, XVth Century). **£125**

A very handsome manuscript, manuscripts of the lives of the Caesars by Suetonius are rarely met with.

91 **TERENCE. Comedies.** (In Latin).

BEAUTIFULLY WRITTEN MANUSCRIPT ON VELLUM ON 178 LEAVES, 23 LONG LINES TO A PAGE, WITH 2 INITIALS ILLUMINATED IN GOLD AND COLOURS ON A BACKGROUND OF BURNISHED GOLD, OTHER INITIALS IN ORNAMENTAL PEN WORK IN RED AND BLUE.

8vo, *oak boards, covered with leather, rebacked, the leather having been painted with copper paint (enclosed in morocco pull-off case).*
Italy, XVth Century. **£31 10s**

92 **TERENCE. Opera.** (The Comedies in Latin.)

NEATLY WRITTEN MANUSCRIPT ON 96 LEAVES OF PAPER, 33 LONG LINES TO A PAGE, HEADINGS IN RED.

Folio, *original bindings of oak boards and half leather stamped in blind, and clasp at bottom.*
XIVth Century. **£21**

93 **VIRGIL. Opera.** (In Latin).

MANUSCRIPT WRITTEN ON 200 LEAVES OF VELLUM IN A NEAT ROMAN HAND BY AN ITALIAN SCRIBE, 29 LONG LINES TO A PAGE, INITIALS IN GOLD ON A BACKGROUND OF BLUE OR RED.

Small folio, *calf.*
(Italy, XVth Century). **£31 10s**

This manuscript wants the 8th, 9th and 10th Eclogues, the beginning of the first book of the Georgics, and nearly all the 12th book of the Aeneid.

94 **VIRGIL. Aeneid.** (In Latin.)

MANUSCRIPT WRITTEN ON 166 LEAVES OF PAPER IN A VERY NEAT HAND, 30 LONG LINES TO A PAGE. INITIAL LETTER ON THE FIRST PAGE IN RED AND BLUE, WITH ORNAMENTAL PEN WORK, AND OTHER FINE INITIAL LETTERS THROUGHOUT THE TEXT IN RED AND BLUE.

Folio, *half bound.* XVth Century. **£21**

Several leaves repaired.

95 **VIRGIL. Georgics and Aeneid.**

MANUSCRIPT ON 180 LEAVES OF PAPER CAREFULLY WRITTEN, LONG LINES, SOME MANUSCRIPT NOTES IN THE MARGIN (the last two leaves repaired).

Folio, *calf gilt, plain line borders on sides.*

15th Century. **£15 15s**

On the last page are the words "Scriptus per me Antonium de (Floribus?)"

96 **VIRGIL. Bucolica and Georgica.**

NEATLY WRITTEN MANUSCRIPT ON 81 LEAVES OF PAPER, 19 LONG LINES TO A PAGE, HEADINGS AND INITIALS IN RED, RUBRICATED.

8vo, *russia.* XVth Century. **£16 16s**

On the last page is a note "Jacobi Philipus scripsit."

97 **WILLIAM DE PAGULA** and **WALTER PARKER. Oculus Sacerdotis.**

LATIN MANUSCRIPT WRITTEN BY AN ENGLISH SCRIBE ON 108 LEAVES OF VELLUM, CLOSELY WRITTEN IN DOUBLE COLUMNS, WITH CAPITALS IN RED AND BLUE.

Folio, *original calf binding blind stamped.*
XVth Century. **£14 14s**

William de Pagula was Vicar of Winkfield in Windsor Forest. The work contains the following four parts:—

1. Prima.
2. Dextera.
3. De Ignorantia Sacerdotum.
4. Liber Qui Vocatur Via Vel Dicta Salutis.

Three leaves of a fine old English Service book (manuscript) for Sarum use are bound up with the book.

PART II.

INCUNABLES.

PRINTED AT PADUA.

98 **ABANO** (Petrus de).

Tractatus de venenis. Acc. Arnoldus de Villanova de arte cognoscendi venena. Valastus de Tarenta. De Epidemia et peste.

BLACK LETTER, 30 LONG LINES TO A FULL PAGE, WOODCUT INITIALS.

4to, *half calf*.
Padua, Math. Cerdonis de Windischgretz, 1487 **£18 18s**

Hain-Copinger 12. Proctor 6826. Pellechet 10.

No copy in Harvard College Library. Only three copies in America.

In addition to the tractate "Of poisons" by Petrus de Abano, this unusual book contains a work on poisons by Arnoldus de Villanova, the great alchemist, and a tractate "Epidemia et peste" by Valastus de Tarenta, physician to the King of France.

The printer (a Slav) came from Windischgratz in Lower Styria and while in Padua printed the above book for the use of Medical Students.

FIRST EDITION OF THE MOST IMPORTANT EARLY PRINTED BOOK ON ARCHITECTURE.

99 **ALBERTI** (Leone Battista).

De re aedificatoria. Edited by Angelus Politianus with a preface dedicated to Lorenzo de Medici.

ROMAN LETTER, 34 LONG LINES TO A PAGE. EDITIO PRINCEPS.

Folio, *calf*.
Florence, Nicholas Laurentius Alamannus Vratislav, 1485. **£42**

Hain-Copinger 419. Proctor 6131. Pellechet 266

FIRST EDITION. Fine sound copy of an important book.

100 **ALBERTUS MAGNUS.**

De Adhaerendo Deo. Nudato intellectu et affectu et ultima et suprema perfectione hominis quantum possibile est.

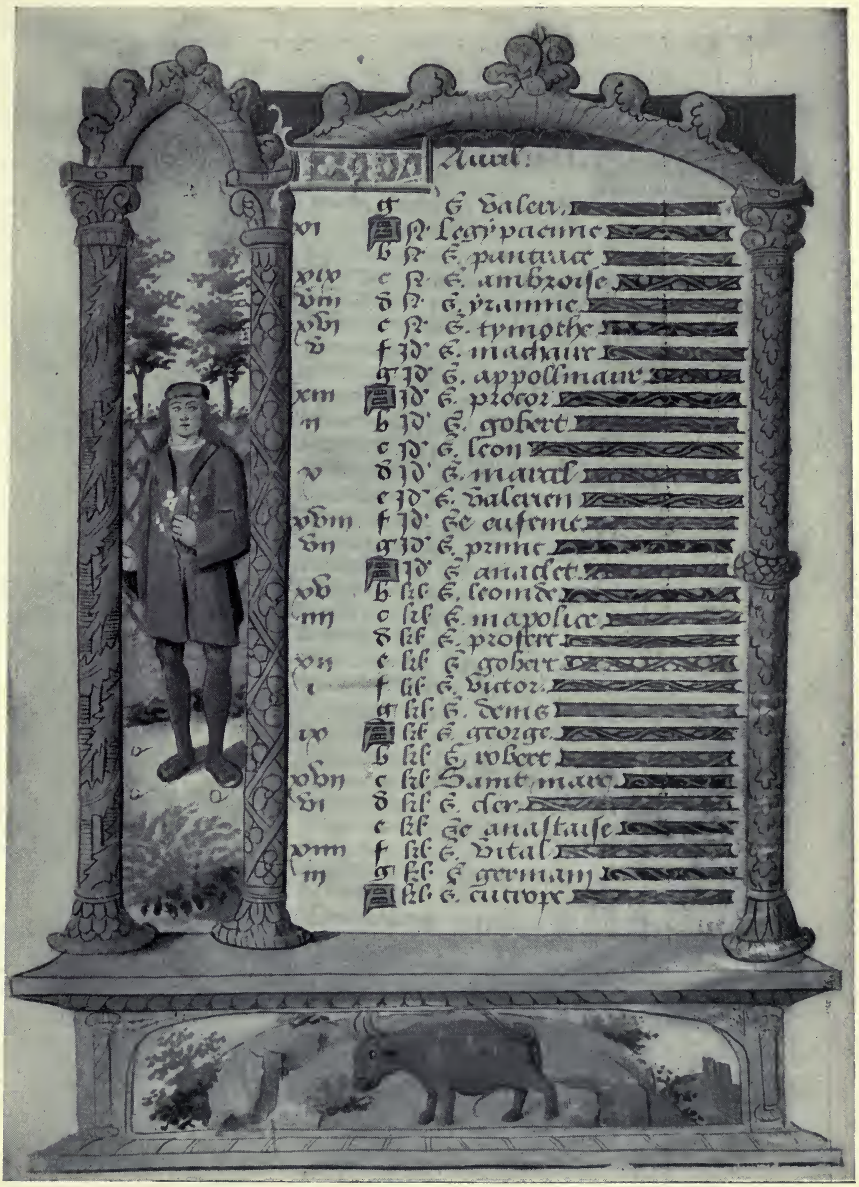
34 LINES TO A FULL PAGE.

WITH ORNAMENTAL BORDER IN WOODCUT ON TITLE PAGE, ROMAN LETTERS.

Folio, *half bound*.
Ulm, Johannes Zainer, 1474. **£18 18s**

Hain *429. Proctor 2501. British Museum Catalogue I.B. 9123. Very fine copy with capital letters rubricated and the head lines to the various chapters underlined in red. Uncut copy.

PLATE VII.

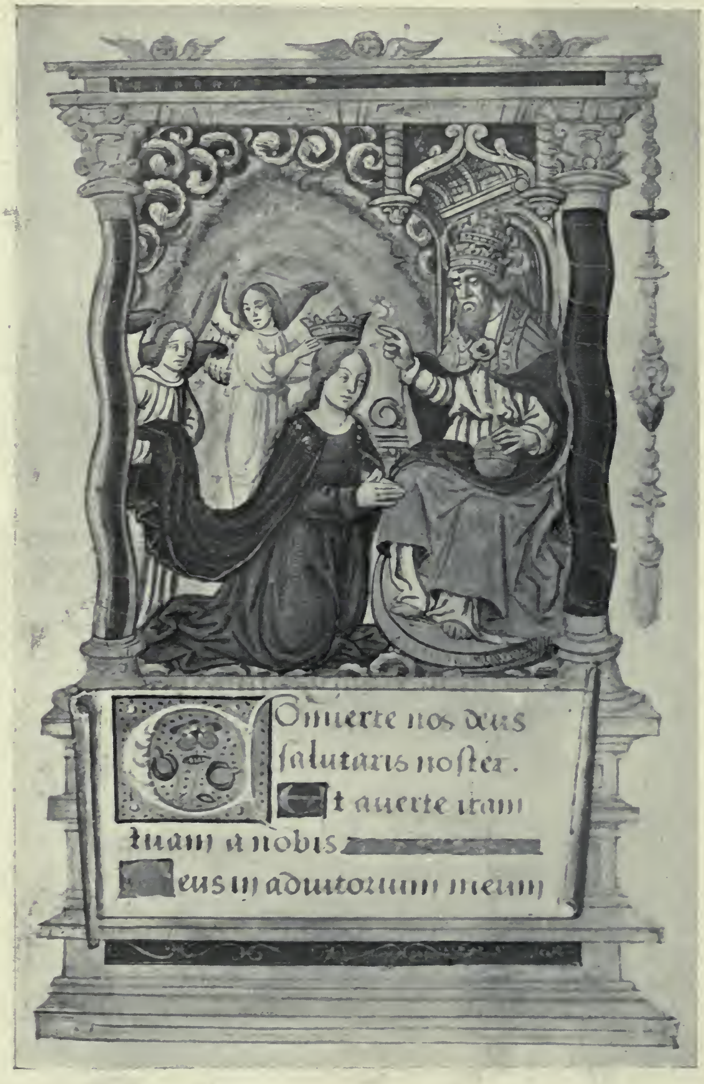


KL Auril.

g S. valeri.
vi A No. Legi' pacime
b No. S. pancrace
xix c No. S. ambroise.
viii d No. S. yrannie.
xvi e No. S. tymothe
v f Id. S. machaire
g Id. S. appollinaire.
xiii A Id. S. procor
ii b Id. S. gobert
c Id. S. leon
x d Id. S. marcel
e Id. S. valerien
xviii f Id. Ste eufeme.
vii g Id. S. prime
A Id. S. anaclet.
xv b Kl. S. leonide
iiii c Kl. S. mapolite.
d Kl. S. prosper
xii e Kl. S. gobert
i f Kl. S. victor.
g Kl. S. denis
ix A Kl. S. george.
b Kl. S. robert
xvii c Kl. Saint marc
vi d Kl. S. cler.
e Kl. Ste anastaise
xiiii f Kl. S. vital
iii g Kl. S. germain
A Kl. S. eutrope

Page of the Calendar from HORAE. French Manuscript (XVth Century), with 25 Miniatures.
See Item No. 42A.

PLATE VIII.



Conuerte nos deus
ſalutaris noſter.
Et auerte iram
tuam a nobis
Deus in adiutorium meum

A MINIATURE FROM HORAE BEATAE MARIAE VIRGINIS.
Illuminated Parisian MS. with 32 Miniatures (XVth Century).
See Item No 43.

101 **ANDREAS** (J.).

Arbor Consanguinitatis et Affinitatis, etc.

FINELY PRINTED IN BLACK LETTER, 34 LONG LINES TO A PAGE, WITHOUT MARKS. 3 REMARKABLE FULL-PAGE WOODCUTS OF AFFINITIES.

Small folio, *handsomely bound in full crushed brown morocco extra, by Riviere.*

Nuremberg, Friederich Creussner (1488). **£10 10s**

Hain *1038. Copinger I., p. 25. Schreiber V., No. 3289. NOT IN PELLECHET, THEREFORE NO COPIES IN FRENCH PUBLIC LIBRARIES. NOT IN PROCTOR, THEREFORE NOT IN BRITISH MUSEUM OR BODLEIAN LIBRARY. "Woodcuts 1 and 2 (trees of consanguinity) are in the form of a natural tree with branches, leaves and roots: No. 3 is a plain diagram of circles and connecting bands. The blocks are probably much earlier than the present edition; they seem to be the same as in Creussner's earliest edition, c. 1474 (Schreiber 3271): the third cut first appeared, c. 1476 (Schreiber 3278). Several copies of the cuts appeared at Strassburg, Leipzig, Augsburg, Memmingen, Venice 1483 (Isidorus), Caen 1510 (Coutumes), etc." Catalogue of a collection of Early German Books in the Library of C. Fairfax Murray.

FIRST BOOK PRINTED AT CHIAVASSO.

102 **ANGELUS** (Carletti) de Clavasio.

Summa angelica de casibus conscientiae. Praecedit epistola Hier. Tornieli Novariensis.

BLACK LETTER, DOUBLE COLUMS, 55 LINES TO A FULL PAGE.

4to, *calf.*

Chiavasso, Jacobinus de Suigo de Sancto German, 1486. **£16 16s**

Hain-Coppinger 5382. Proctor 7323.

THIS IS THE FIRST BOOK PRINTED AT CHIAVASSO IN ITALY.

Fine copy of a rare book.

103 **ANTONINUS** (Antonino Forciglioni, Archbishop of Florence; Saint).

Somma della Arcivescovo Antonino omnis mortalium cura.

ROMAN LETTERS, 84 LEAVES, WITHOUT SIGNATURES (a8-K8, l.4), LONG LINES, 28 TO A FULL PAGE, WITHOUT FOLIATION OR CATCH-WORDS.

4to, *crushed red morocco extra, gilt, g. e.*

Without place, date or printer's name.

(Firenze ? Printer of Benignus, dialectica, about 1487-90). **£13 13s**

NOT IN HAIN NOR PROCTOR. A few leaves slightly stained, otherwise a very fine copy.

WE HAVE NOT BEEN ABLE TO FIND ANY TRACE OF THE ABOVE WORK IN ANY BIBLIOGRAPHY.

104 **ARETINUS** (Leonardus).

Historia del Popolo Fiorentino, trad. in lingua toscana da Donato Acciaioli.

ROMAN LETTER, LONG LINES, 41 LINES TO A PAGE, WITH SIGNATURES, BUT WITHOUT FOLIATION, CATCH-WORDS, OR HEADLINES.

Venice, Jacomo de Rossi, Gallo (Jaques le Rouge de Chablis), February 12th, 1476.

POGGIO (G. Franc.).

Historia Fiorentina trad. in lingua toscana da Jacopo sua Figliuolo.

ROMAN LETTER, LONG LINES, 41 LINES TO A PAGE, WITH SIGNATURES, BUT WITHOUT FOLIATION, CATCH-WORDS, OR HEADLINES.

Venice, Jacomo de Rossi, March 8th, 1476.
The two bound in 1 volume.

Folio, *morocco, broad gilt border with crowns, etc., within scroll border with grotesque heads of beasts, flowers, thistles, etc., full gilt back, gilt inside borders, joints, silk linings, g. e., by Morley.* **£25**

I. Hain-Copinger *1562. Proctor 4242. Pellechet 1115. Monceaux I., p. 71. Edition Princeps (211 leaves only, should be 217).

II. Hain-Copinger *13172. Proctor 4243. Edition Princeps.

BOTH COPIES HAVE FINE LARGE MARGINS AND ARE SPLENDID EXAMPLES OF VENETIAN PRINTING. A few margins wormed.

105 **ARETIO** (Angelus de).

Tractatus de Testamentis.

WITH A LARGE ORNAMENTAL INITIAL ON THE FIRST PAGE, PAINTED IN RED AND YELLOW.

BLACK LETTER, DOUBLE COLUMNS, 67 LINES TO A PAGE.

Folio, *vellum, with crest in gold on sides.*
Venice, A. de Calabriis, 1488. **£10 10s**

Hain *1619. Pellechet 1159. No copy in the British Museum or Bodleian Library. A particularly clean, fine and large copy with especially ample margins.

106 **AUCTORES VETUSTISSIMI (Myrsilius Lesbius, de origine Italiae et Turrenorum.** M. Porcius Cato, de origine gentium et urbium Italicarum. Archilochus, de temporibus. Metasthenes, de Judicio Temporum et Annalium Persarum. Philonis, Breviarum de Temporibus. Antoninus Pius. Itinerarium. Berosus. Manethon, etc.).

ROMAN LETTER, 29 LONG LINES TO A FULL PAGE.

4to.
Venice, Bernardinus de Vitalibus, 1498.
(*Not in Hain. Copinger 724. Proctor *5527.*)

Auctores Vetustissimi—*continued.*

PAUSANIAS HISTORIDUS.

Domitius Calderinus e Graeco traduxit, Atticae descriptio.

ROMAN LETTER, 31 LONG LINES TO A FULL PAGE.
4to.
(*Hain* 12526. *Proctor* 5613.)

POMPONIUS LACTUS.

Romanae Historiae Compendium ab interitu Gordiani junioris usque ad Justinum III.

ROMAN LETTER, 28 LONG LINES TO A FULL PAGE. WITH PRINTER'S DEVICE ON LAST PAGE.
4to.
Venice, Bernardinus de Vitalibus, 1500.
(*Hain* *9831. *Proctor* *5537.)

SOLINUS.

De memoralibus mundi.

ROMAN LETTER, 39-40 LONG LINES TO A FULL PAGE.
4to.
Venice (Gulielmus of Piancerreto, called Anima mea), 1493.
(*Hain* *14881. *Proctor* *5116. *An uncommon press, of which only* 11 *specimens are quoted by Proctor.*)
Four works in 1 volume.
4to, *russia gilt.* **£14 14s**

107 **AUGUSTINUS** (Saint).

De Civitate Dei.

ROMAN LETTER, 50 LONG LINES TO A FULL PAGE, THE FIRST PAGE IN THE TEXT WITH A FINELY ILLUMINATED BORDER IN GOLD AND COLOURS OF AN ITALIAN WHITE VINE PATTERN EXTENDING ALONG TWO OF THE MARGINS. HEADINGS IN RED AND SMALLER INITIALS IN RED AND BLUE ALTERNATELY.

Folio, *Russia (morocco back).*
Venice, Johannes and Vindelinus de Spira, 1470. **£45**

Hain *2048. Proctor 4019. A few of the margins slightly stained, otherwise a fine, sound copy.

"John of Speier had begun work at Venice in 1469 with an edition of 100 copies of Cicero's Epistolae Familiares (no fewer than four of which are now in the British Museum). A second edition was at once put in hand, and a much larger work, Pliny's Historia Naturalis, also appeared in the same year. John's death, while he was engaged on the Augustine, relieved Venice from the effects of an error of judgment on the part of the Senate, which had granted him an exclusive privilege for printing in Venice for five years. His brother, however, poured out books as furiously as if the monopoly still continued, and at the end of the five years had to give up his business and work for other men." A. W. Pollard, Catalogue of Italian books in Dyson Perrin's collection.

108 **AUGUSTINUS** (S.).

De Civitate Dei.

BLACK LETTER (2 TYPES), DOUBLE COLUMNS, 46 LINES, 306 LEAVES INCLUDING 4 BLANKS, CAPITALS PAINTED IN RED AND BLUE.

Small folio, *bound in modern wooden boards covered with a leather back in the antique style.*

Venice, Nicolas Jenson, 2nd October, 1475. **£28**

Hain *2051. Proctor 4096. Pellechet 1550.

Bishop Gott's Copy. A few stained leaves, otherwise in excellent state with wide margins.

"A fine example of a book in Jenson's small gothic type, which he began to use in 1474 to cheapen printing by saving space. This is sometimes quoted as the first book in which it occurs, but an Officium Beatae Virginis Mariae of 1474, Gratian's Decretum completed 28 June, 1474, and the Decretals of Gregory IX. completed 1 March 1475, contain this type.

Mr. Horatio Brown, in "The Venetian Printing Press," notes that Audifredi wrongly reproaches Jenson for having introduced gothic characters into Italy, asserting that Vindelinus de Spira in his edition of the Quindragesimale of Robertus de Licio of 1473 "appears to have been the first printer in Italy to make use of gothic character."

Vindelinus, however, had begun using it the previous year in the Repetitiones disputationes et tractatus variorum doctorum, and even then as not the first printer in Italy to do so, as the type used in some of the earliest books of Ulrich Han at Rome in 1468 is a large gothic.

Jenson's contemporaries were far from thinking his use of gothic discreditable to him. It is from a letter printed at the end of his gothic type Decretals of 1475 that we learn that Pope Sixtus IV. had conferred on him the title of Count Palatine and other privileges, and Mr. Brown prints a note from a copy of the Decretum Gratiani of 1474 in which the owner, Felino Sandei, records that he had obtained it from the brothers of Sancta Maria Noua de Urbe in exchange for a beautifully bound edition by de Tortis, and bound copies of the Decretals and Clementines, because he found Jenson's types clearer and better fitted to old eyes ("quoniam caracteres litterarum Nicolai Jensonis, quibus hoc Decretum impressum est, aptiores clarioresque et senilibus oculis commodiores expertus sum").

It may be noted that the roman majuscules used in the head-lines of this De Civitate Dei were not used in any other book recorded by Proctor. Although this was certainly produced as a cheap edition Jenson followed his predecessors in printing the rubrics twice over." *Catalogue of the Dyson Perrins' Collection.*

A VERY FINE COPY.

109 **AUGUSTINUS** (S.).

De Civitate Dei.

WITH LARGE WOODCUT OF ST. AUGUSTIN AND THE CITIES OF GOD AND SATAN ON THE REVERSE OF TITLE.

BLACK LETTER, DOUBLE COLUMNS, RUBRICATED, AND WITH PEN INTIALS IN RED AND BLUE.

Folio, *stamped calf, rebacked.*

Basel, Johann Amerbach, 1489. **£8 8s**

Hain 2064. British Museum Catalogue I.B. 37314. "Amerbach and Petri gave copies of this book to the Basel Charterhouse in 1489."

110 **AUGUSTINUS** (S.).

De Trinitate.

BLACK LETTER, DOUBLE COLUMNS, 54 LINES, RUBRICATED, AND A PROFUSION OF PEN CAPITALS IN RED AND BLUE.

AUGUSTINUS (S.).

De Civitate Dei, cum Commento.

WITH LARGE WOODCUT ON F. IB OF S. AUGUSTIN AND THE CITIES OF GOD AND SATAN (COLOURED BY A CONTEMPORARY HAND).

BLACK LETTER, DOUBLE COLUMNS, RUBRICATED, AND WITH PEN INITIALS, IN RED AND BLUE.

The 2 Works in 1 vol.

Folio, *calf.*

Basel, Johann Amerbach, 1489. **£10 10s**

Hain 2037 and 2064. British Museum Catalogue I.B., 37313 and 37314.
"Amerbach and Petri gave copies of these books to the Basel Charterhouse in 1489."

111 **AUGUSTINUS** (Sanctus).

De vita Christiana. De dogmatibus Christianis.

BLACK LETTER, 27 LONG LINES TO A PAGE. SPACES FOR INITIAL LETTERS. CAPITALS SUPPLIED IN RED.

4to, *calf, uncut.*

(Cologne, Bartholomaeus de Unkel, 1482 ?) **£15 15s**

Hain *2097. Proctor 1146. Vouillième 202. B.M. Catalogue, I.A. 3957.

112 **AUGUSTINUS** (S.).

Opera Omnia: Librorum divi Aurelii Augustini quos edidit cathecuminus. 11 vols. in 9. Ex officina nostra, Basileae anno a natali Christiano 1506.

Aurelii Augustini Prima (Secunda et tertia). Quinquagena, Basil, anno 1497.—Epitome Omnium Operum divi Aurelii Augustini, Episcopi Hipponensis. Coloniae, 1549.

Together 11 vols.

Folio, *original oak boards, covered with stamped leather (carefully mended where necessary).* 1497-1549. **£7 12s 6d**

Originally in the library of a Carthusian Monastery. Most of the vols. bear the old inscription, "Liber domus Castri Marie prope Dulmania Ord. Carthusianorum."

THERE IS A VERY FINE LARGE WOODCUT AT THE COMMENCEMENT OF VOL. VII., WHICH CONTAINS THE DE CIVITATE DEI.

PRINTED BY JENSON, 1472.

113 **AULUS GELLIUS.**

Noctes Atticae.

ROMAN LETTER, 40 LONG LINES TO A PAGE, WITHOUT MARKS, GREEK PRINTING IS FREELY USED THROUGHOUT, THOUGH ON THE LAST LEAF SOME BLANK SPACES OCCUR.

RUBRICATED WITH PAINTED INITIALS.

Folio, *Early binding of oak boards and pigskin stamped with the lion, the Virgin Mary, the Agnus Dei, the martyrdom of St. Sebastian, the Annunciation, gilt gauffered edges, with bosses.*

Venice, Nicolas Jenson, 1472. **£150**

Hain 7519. Proctor 4084 Bibliographers are not decided as to the priority of this edition of Aulus Gellius by Jenson or of the second Roman edition.

MAGNIFICENT COPY IN THE ORIGINAL BINDING.

114 **BARBERIIS** (Philippus de).

Opuscula (de discordantia inter Eusebium, Hieronymum et Augustinum).

WITH 29 VERY CURIOUS CUTS ENGRAVED ON METAL, ROMAN LETTER, 27 LONG LINES TO A PAGE.

4to, *calf, gilt back.*

Rome, Joannes Philippi de Lignamine. 1481[-1482].

(SEE ILLUSTRATION, PLATE No. XVI.). **£63**

Hain-Copinger 2455. Proctor 3961. Pellechet 1843.

At end a portion of Hain-Copinger 14058, Proctor 7338 has been bound in together with a few pages of manuscript.

"The printer of this book was a native of Messina, who became papal physician to Sixtus IV. He printed some forty books in the years 1470-6, and then ceased work for some time, possibly because the death of the Pope obliged him to leave Rome to escape the numerous enemies to whom he alludes in the dedication of the 'Chronica Summorum pontificum,' which he edited and printed in 1474. In 1481 he resumed printing, but only issued two books in addition to this. Filippo de' Barbieri, a Dominican and an inquisitor, was a contemporary, and, like his printer, a Sicilian.

"The bibliographical puzzle which this book presents has recently been cleared up by the discovery that there are two issues identical as regards 52 of their leaves, including that which gives the register and colophon. The earlier issue consisted of only 70 leaves, of which the first two were added after the book was printed, while the other nine quires agree with the register.

"Either to meet the competition of Riessinger's edition (published in 1482) or because his fellow countryman and kinsman the author supplied him with additional copy, Lignamine must have determined to enlarge the book almost as soon as it was issued. The 12 woodcuts of the Silyls were replaced by new ones, and each is now followed by a cut of a prophet, and the double series of 24 woodcuts by pictures of Christ, John Baptist, the Virgin adoring the Holy Child, and Plato . ." A. W. Pollard (Catalogue of Italian Books in Dyson Perrin's Collection).

115 **BARTHOLOMAEUS ANGLICUS.**

De proprietatibus rerum.

BLACK LETTER (wants title), DOUBLE COLUMNS, 50 LINES TO A FULL COLUMN, WITH SIGNATURES, CAPITALS SUPPLIED IN RED AND BLUE ALTERNATELY, FIRST LEAF OF TABLE DEFECTIVE, SMALL HOLES IN LAST TWO LEAVES.

Folio, *original stamped leather over wooden boards (repaired), remains of clasps.*

Without place or printer's name.

(Heidelberg, early anonymous group of incunables? printer of Lindelbach, ? Printed for Jakob Köbel?) 21st May, 1488. **£9 9s**

Hain *2507. Proctor 3130. British Museum Catalogue I.B. 2915. "The types agree with those of Knoblochtzer, but the book is very unlike the rest of his work at Heidelberg and its ascription remains somewhat doubtful." (*Note in B.M. Catalogue.*)

This is the first "Encyclopaedia Britannica," and has remained justly famous. A cursory glance at the "Table" will show how varied the contents are; of Angels (20 Chapters); of Names (21 Chapters); of Man (24 Chapters); of the properties of the Body (chiefly medical) (11 Chapters); of the disposition of the Limbs (66 Chapters); of Diseases (70 Chapters); of Celestial Bodies (45 Chapters); of Times and Seasons (33 Chapters); of the Air and Weather (16 Chapters); of Birds (38 Chapters); of Waters and Seas (26 Chapters); of the Earth and its Parts (56 Chapters); of the Provinces (Geography) (175 Chapters); of Precious Stones (104 Chapters); of Trees and Plants (197 Chapters); of Animals (115 Chapters); of Colours, Smells and Liquids (146 Chapters). The last division also includes musical instruments, which is treated after eggs and measures. An exceedingly quaint volume. Shakespeare is said to have derived much of his general information from a later English translation of this great work.

116 **BARTHOLOMAEUS DE CHAIMIS DE MEDIOLANO.**

Interrogatorium sive Confessionale perutile.

BLACK LETTER, PRINTED IN RED AND BLACK WITH RUBRICATIONS.

Small 4to, *Contemporary binding of oak boards, covered with stamped leather, with small stamps in diagonal compartments, rosettes and trefoils, original manuscript, title label on upper cover (back damaged).*

Without place, date or printer's name. (Milan, L. Pachel et U. Scinzenzeler, 1480.) **£7 15s**

Hain 2485. Proctor 5929.

117 **BARTOLOMMEO DA LI SONETTI** (Zamberto).

Isolario. FIRST EDITION, BLACK LETTER, 56 LEAVES, LONG LINES, CONTAINING 49 REMARKABLE FULL AND DOUBLE PAGE WOODCUT MAPS OF THE ISLANDS OF THE MEDITERRANEAN, COLOURED BY A COMTEMPORARY HAND.

4to, *crimson morocco, t. e. g.*

(Continued over)

Bartolommeo da li Sonetti (Zamberto)—*continued.*

Without place, date or printer's name.

(Gulielmus of Piancerreto, called Anime mia, not before 1477 nor after 1485.) [SOLD]

Not seen by Hain, 2538 and 14890. Proctor 5107. Small worm holes in a few leaves, first leaves stained and several maps shaved at head, a few leaves repaired. AN EXCEEDINGLY RARE AND VALUABLE BOOK, BOTH ON ACCOUNT OF ITS BEING AN EARLY SPECIMEN OF POETRY IN ITALIAN AND AS THE EARLIEST ATLAS OF THE MEDITERRANEAN. The date should be before 1485, as the elaborate cryptogram at the beginning gives the name of the then reigning Doge (Giovanno Mocenigo), whose period was from 1477 to 1485: according to Dibdin (Aedes Althorp II., No. 1305), the book was published about 1477. Panizzi (Bibliotheca Grenvilliana) thought it appeared from 1478 to 1485. Both may be correct according to the cryptogram. BRUNET EMPHASISED THE EXCESSIVE RARITY OF THE BOOK.

118 **BASIN** (Bernard).

Tractatus exquisitissimus de magicis artibus et magnorum maleficus per Magistrum Bernardum Basini Canonicum Caesar augustanensem in suis vesperis compilatus.

WITH FINE WOODCUT, PRINTER'S DEVICE ON TITLE.

BLACK LETTER, 34 LONG LINES TO A PAGE.

4to, *boards.*

Paris, Antoine Caillaut (1495 ?). **£10 10s**

Hain *2703 (who had not seen the title page with the fine woodcut printer's device). Proctor 7967. Not in the British Museum.

119 **BAYSIO** (Guido de).

Rosarium Decretorum.

WITH HERBORT'S LARGE PRINTER'S DEVICE IN RED AT END (this has been mended and a few other pages at end).

Folio, *half bound.*

Venice. Johannes Herbort (for John of Cologne & Company), 1481. **£4 4s**

Hain *2717. Proctor 4677. Tall and sound copy. Wants leaf A.1.

DIARY OF AN ARMY SURGEON PRINTED BY ALDUS IN 1496

120 **BENEDETTI** (Alexander), Paeantius.

Diaria de bello Carolino.

ROMAN LETTER, LONG LINES TO A FULL PAGE.

4to, *polished brown levant morocco, inside dentelles, g. e., by Hardy.*

Venice (Aldus Manutius), 1496. **£21**

Hain-Copinger *805. Brunet, "Volume très rare." Dibdin. Bibl. Spenceriana. Supp. p. 312; "I CONSIDER THIS TO BE AMONG THE MOST INTRINSICALLY VALUABLE AS WELL AS RARE AND BEAUTIFUL VOLUMES FROM THE ALDINE PRESS . . the first printed account of the War of Charles VIII. of France in Italy in 1496 . . . in two parts; on the battle of the Taro and on the siege of Novara." It is based on the Authentic diary of an eye witness Alexander Benedictus Paeantius who was attached as an army surgeon to the Venetian troops who fought against Charles VIII.

ON THE DIETETIC VALUE OF FOODS AND BEVERAGES, PRINTED AT BOLOGNE 1477.

121 **BENEDICTUS de NURSIA.**

De conservatione sanitatis. Tadeus de Florentia de regimine sanitatis secundum quattuor anni.
ROMAN LETTER, 21 LONG LINES TO A FULL PAGE.
4to, *half vellum.*
Bologna, Dominicus de Lapis, impensis Sigismundi de Libris, 1477.
£35

Hain-Copinger *11920. Proctor 6536. Important early medical work (with full margins) treating among other things of the dietetic value of foods and beverages. Four copies only in America according to Census. Not in Harvard College Library.

A few worm holes.

122 **BERNARDINUS.**

Sermones de caritate sive de evangelio aeterno.
BLACK LETTER, DOUBLE COLUMNS, 54 LINES.
Folio, *morocco, blind tooled.*
(Basel, Johann Amerbach, about 1489.) **£9 9s**

Hain *2827. Proctor 7631. British Museum Catalogue, I.B. 37464. Pellechet 2079.

A LEAF FROM THE MAZARINE BIBLE.

123 **BIBLIA LATINA.**

A GENUINE LEAF PRINTED ON PAPER.
BLACK LETTER, DOUBLE COLUMNS, 42 LINES.
Folio.
(Mayence, Johann Gutenberg, 1455.) **£42**

Hain 3031. British Museum Catalogue I.C. 55.

The leaf contains Daniel 11, 39-13, 40. Part of the leaf has been closely shaved. The Hoe copy complete sold for $50,000 (£10,000).

The Mazarine Bible was the first important work to be printed with movable types in Europe, and is at the same time the first edition of the Latin Bible.

124 **BIBLIA LATINA.**

BLACK LETTER. 2 COLUMNS, 51 LINES TO A PAGE. CAPITALS AND INITIAL-STROKES SUPPLIED IN RED.

Folio, *yellow morocco with gilt and blind tooled line borders, gilt backs, r. e., by Leighton.*

Nuremberg, Anton Koberger, 10th November, 1478. **£21**

Hain-Copinger *3069. Proctor 1989 British Museum Catalogue I.C. 7180.

A MAGNIFICENT SPECIMEN OF THE FOURTH EDITION OF THE KOBERGER BIBLE. The Hoe Copy brought $200.

125 **BIBLIA SACRA LATINA.**

FINELY PRINTED IN BLACK LETTER, DOUBLE COLUMNS.

ADORNED WITH 98 LARGE INITIAL LETTERS ILLUMINATED IN GOLD AND COLOURS, THE FIRST INITIAL BEING ESPECIALLY FINE AND WITH A BORDER ALONG INNER MARGIN, AND MANY HUNDREDS OF SMALLER LETTERS IN RED AND BLUE.

Thick small folio, *vellum.*

Venice, Johannes Herbort de Seligstadt, 1483. **£16 16s**

Hain 3090. Proctor 4691.

IN CONTEMPORARY STAMPED PIGSKIN BINDING

125A **BIBLIA SACRA LATINA.**

BLACK LETTER, DOUBLE COLUMNS, WITH NUMEROUS LARGE AND SMALL INITIALS, PAINTED IN RED AND BLUE, LARGE MARGINAL FLOREATE DECORATION AND ORNAMENTAL INITIAL ON THE FIRST PAGE OF EACH VOLUME.

2 vols., folio, *contemporary stamped pigskin over wooden boards, silver centre pieces and corner pieces, and silver clasps and pegs for fastening with a silver chain.*

(Basel, Johann of Amerbach), 1481. **£52 10s**

Hain *3081. Proctor 7560.

TWO MAGNIFICENT VOLUMES IN THE OLD MONASTIC BINDING FROM THE CARTHUSIAN MONASTERY OF BUXHEIM IN BAVARIA.

126 **BIEL** (Gabriel).

Sermones de Festivitatibus gloriose virginis Marie. Sermones de Sanctis.

BLACK LETTER, TWO COLUMNS, CAPITALS IN RED.

4to. *A very fine copy in its Original Monastic Binding of Oak Boards, covered with Stamped Pigskin. The upper cover adorned with* 15 *large and* 8 *small diamond shape Panels, each containing a lion rampant and* 11 *small circular floral stamps. The back cover with* 4 *large circular Stamps of an open rose, original leather and metal clasps.*

Without place, date or printer's name.

(Tübingen, Johann Otmar, 1499.) **£7 10s**

* * * Hain-Copinger *3184. British Museum Catalogue, I.A. 14824. Does not contain *De Fest. Christi*, which is also lacking in copy in Bodleian Library.

127 **BOIARDO** (Matteo Maria).

Sonnetti e Canzone.

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE WITH HANDSOME WOODCUTS AND FINE PRINTER'S MARK ON LAST LEAF.

4to, *crushed brown morocco, by Zaehnsdorf.*

Reggio d'Emilia, Francesco Mazalo, 1499 **£31 10s**

Hain 3433 (not seen by Hain). Not in Pellechet. No copy in any of the French Libraries. Editio Princeps of the Sonnets of Boiardo, the famous author of the "Orlando Innamorato." No copy in U.S. of America according to the Census.

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

128 **BONAVENTURA** (Saint).

Incendium amoris alias regimen conscientiae vel fons vitae.

BLACK LETTER, 27 LONG LINES TO A FULL PAGE, WOODCUT INITIALS, WITH VERY INTERESTING FULL-PAGE WOODCUT ON THE REVERSE OF TITLE OF THE VIRGIN AND CHILD ON THE CONVENT MOUNTAIN OF MONTSERRAT.

12mo, *crushed morocco, gilt line borders on sides, inside dentelles, g. e.*

Montserrat, por Juan Luschner, May 27, 1499.
(SEE ILLUSTRATION, PLATE No. XVII.). **£110**

Haebler 66. Hain 3500.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONTSERRAT IT APPEARS, THAT 800 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

ONLY 10 SPANISH AND PORTUGUESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THERE ARE NO COPIES KNOWN OUTSIDE SPAIN AND PORTUGAL.

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

129 **BONAVENTURA** (Saint).

Meditationes.

BLACK LETTER, 27 LONG LINES TO A FULL PAGE, WOODCUT INITIALS, WITH VERY INTERESTING PRINTER'S MARK OF THE VIRGIN AND CHILD (THE PRINTER'S MARK OF THE CONVENT OF MONTSERRAT).

Small 8vo, *crushed levant morocco, gilt line borders on sides, inside dentelles, g. e.*

Montserrat, por Juan Luschner, April 16. 1499.
(SEE ILLUSTRATION, PLATE No. XVII.). **£135**

Haebler 69. Hain 3556.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONTSERRAT IT APPEARS, THAT 600 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

ONLY 6 SPANISH AND PORTUGUESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THERE IS ONLY ONE COPY KNOWN OUTSIDE SPAIN AND PORTUGAL, NAMELY, IN THE BIBLIOTHEQUE NATIONALE IN PARIS.

130 **BONAVENTURA** (S.).

Opuscula parva. Prima Pars.

BLACK LETTER, DOUBLE COLUMNS, 52 LINES TO A PAGE. WITH A FULL PAGE WOODCUT OF JESUS CRUCIFIED ON THE TREE WITH A BISHOP AND A MONK BELOW. RUBRICATED, RED PAINTED INITIALS.

Small thick folio, *original German binding of oak boards, lined, stamped floral ornaments in frames, with author's name in large gothic letters above (worn and back damaged).*

Without printer's name.

Strassburg (printer of 1483 Jordanus de Quedlinburg), 18th December, 1495. **£11 11s**

(Continued over)

Bonaventura (S.)—*continued.*

Hain-Copinger 3468 (1). Proctor 639. British Museum Catalogue, I.A. 2069. On the blank leaf at end of the volume is a poem written in German of 12 lines, thus addressed, "Vereret meynem gutten fereunde Otto Meydinger zu Halle MDXXVII. Matinus Luther." VERY FINE COPY IN PERFECT CONDITION OF A SCARCE BOOK.

PRINTED AT TURIN.

131 **BUCELLANUS** (Bonifacius).

Flores artis notariatus.

BLACK LETTER, LONG LINES TO A FULL PAGE.

4to, *calf antique.*

Turin, Jacobinus Suigus of Sangermano and Nicolas de Benedictis, a Catalan, October 16th, 1492. **£42**

Not in Hain. Copinger 1372. Not in Pellechet. Proctor 7221. No copy in any French Library. No copy in U.S. of America, according to the Census.

TURIN INCUNABULA ARE UNUSUAL. The British Museum only possesses five books from this press.

132 **BURIDAN** (Jean).

Sophismata.

BLACK LETTER, DOUBLE COLUMNS, 43 LINES TO A PAGE, WITH DENIS ROCE'S WOODCUT DEVICE BELOW TITLE, LARGE INTERESTING WOODCUT ON LAST PAGE.

Small 4to, *old calf.*

Paris, G. Lambert, about 1500. **£15 15s**

Not in Hain. Proctor 8296. A little book of extraordinary rarity not mentioned by Brunet.

Buridan's Sophismata was a famous book used in all the universities.

Among the "Sophismata" taught by Buridan are the following quaint conceits which students were asked to prove (or disprove), "Tu es asinus (Thou art an ass)"; "Homo est asinus (Man is an Ass)"; "Album erit nigrum (White is Black)"; "Iste canis est pater tuus (This dog is thy father)"; "Tu credis te esse asinum (Thou thinkest thou art an ass)"; etc.

133 **CARACCIOLUS** (Robertus), de Licio.

Opus quadragesimale quod de poenitentia dictum est.

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, THE FIRST INITIAL ILLUMINATED, INITIAL LETTERS IN RED.

Folio, *pigskin binding over boards, blind stamped, XVth century original binding.*

(Strassburg, printer of Henricus Ariminensis, not after 1473.) **£25**

Hain-Copinger *4418. Proctor 303. British Museum Catalogue, I.B. 829. Pellechet 3239.

According to a manuscript note in a copy in the Colmar Library (see Pellechet) the book was printed in 1473.

OUR COPY IS IN EXCELLENT CONDITION AND IS PRINTED ON BEAUTIFUL THICK PAPER. A FINER SPECIMEN OF A FIFTEENTH CENTURY PRINTED BOOK, IN ITS ORIGINAL BINDING, CAN HARDLY BE IMAGINED.

134 **CENSORINUS.**

De die Natali, etc.

Tabula Cebetis per Ludovicum Odaxium e graeco conversa; Plutarchus de Invidia & Odio: Basilii Oratio de Invidia per Nicolaum Perottum traducta. Basilii Epistola de Vita solitaria ad Gregorium Nazanzenum per Franciscum Filelphum e graeco traducta.

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. GREEK TYPE USED FOR QUOTATIONS.

4to.

(Venice, Bernardinus de Vitalibus, about 1500.)

Hain *4846. Proctor 5540.

APICIUS.

De re Coquinaria.

Suetonius Tranquillus, de Grammaticis.

Suetonius Tranquillus, de claris Rhetoribus.

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. WITH HANDSOME WOODCUT INITIAL LETTERS.

4to.

Venice, Bernardinus de Vitalibus (about 1500).

Hain *1282. Proctor 5539.

CORNELIUS NEPOS. Aemilii Probi Excellentium Imperatorum Vitae.

ROMAN LETTERS, 29 LONG LINES TO A FULL PAGE, HEADINGS. WITH HANDSOME WOODCUT INITIAL LETTERS.

4to.

Venice, Bernardinus de Vitalibus (about 1500).

Hain 5732. Proctor 5538.

DATUS (Augustinus.)

Elegantiolae.

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. WITH DELIGHTFUL VENETIAN WOODCUT AND BORDER ON FIRST PAGE AND DEVICE ON LAST PAGE.

4to.

Venice, Joannes de Tridino alias Tacuinus, 1495.

The four works in 1 volume.

4to, *old red morocco, festcon borders on sides, gilt back, g. e.* **£26**

Not in Hain.

Four rare pieces in a pleasing old red morocco binding.

135 **CLEMENS V. PAPA.**

Constitutiones.

A GENUINE LEAF PRINTED ON VELLUM FROM THIS RARE BOOK.

Folio.

Mainz, Peter Schoeffer, 1467. **£6 6s**

THE FIRST EDITION.

136 **COLONNA** (Francesco de).

Hypnerotomachia Poliphili.

ROMAN LETTER, 38 TO 39 LONG LINES TO A FULL PAGE, WITH ALL THE WONDERFUL WOODCUTS AND WITH THE LEAF OF ERRATA.

Folio, *original vellum binding.*
Venice, Aldus, December, 1499.
(SEE ILLUSTRATION, PLATE No. XVIII.). **£250**

Hain 5501. Proctor 5574. Essling 1198.

"The Strife of Love in a Dream, as its Elizabethan translator prettily rendered the title of the Hypnerotomachia, is an archæological love-story, perhaps with Antiquity itself, as its heroine, and with much more attention bestowed on the sights which she displays to her lover than on the progress of his suit. Poliphilo, 'the lover of Polia,' falls asleep, and in his dream, to quote the preface, 'sees many antiquities, worthy of memory, in all their details, and describes them in appropriate terms with elegant style,' and not only describes them but gives their measurements. Polia takes him to the palace of Queen Eleuterylida and to see the triumphs or festivals of Jove and his earthly loves, of Bacchus and Vertumnus and Pomona, and the feast of the garden god, Priapus. She persuades him to enter a ruined temple, where she is frightened by a vision of hell. Then Cupid carries off the lovers in a boat rowed by six nymphs. They come to the island Cytherea and see all its wonders, and the grave of Adonis, where they are told of the festival in his honour. Polia recounts her history to the nymphs and the story of her love, with an incidental reference to the building of Treviso and the fortunes of the Lelii. Attacked by the plague, she had devoted herself to Diana; Poliphilo had found her in the temple and told her what he suffered for her love. Terrified by a sight of the vengeance of Cupid on cruel maids, she had consoled him, whereupon they were driven from the temple, made their plaint to the priestess of Venus, and were united by the goddess. At this point the dream ends, and Poliphilo, saddened by the envious day, brings his Hypnerotomachia to an end, dating it at Treviso on May Day, 1467.

"In the summary on 3a we are told that five nymphs are the five senses, Queen Eleuterylida is Free Will, and a labyrinthine garden stands for human life. It is unlikely that this allegory goes very deep; it may have been dragged in merely to avoid ecclesiastical censure. It is perhaps equally unlikely that Polia (who is once called Lucretia) was a real lady of Treviso, who entered a real convent after the plague which visited the city in 1464 and 1466, though she has been identified with Hippolita Lelio, niece of the ruling bishop. POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT is the tale told by the initial letters of the successive chapters, but Fra Francesco Colonna had been a Dominican since 1455, and was now a teacher of rhetoric, and if he had an archæological bishop it is more probable that he was romancing of his love for antiquity than of the bishop's niece. In 1471 he joined the convent of SS. Giovanni e Paolo at Venice, is found at Padua two years later, became sacristan of his convent in 1500, was granted a pittance of firewood, bread, and wine in 1521 in consequence of his age and infirmities, and dies in 1527. When his romance was published, at the expense of the jurisconsult Lionardo Crasso, in 1499, Colonna was already 66; at the time of his death he was about 94. Of Crasso, his publisher. little is known. In 1508 he calls himself a 'prothonotorius apostolicus' in petitioning for a renewed privilege for the book. This he cites as 'Polifillo vulgar, opera molto utile et fructuosa de grandissima elegantia,' and explains that 'per li tempi e disturbi de guerra' it had not been possible to export it, and that nearly the whole edition, on which he had spent 'assai centenera de ducati,' was still unsold. In 1508 the Venetian book-trade had

Colonna (Francesco de)—*continued.*

indeed recently passed through a bad time, but the financial failure of the book was perhaps equally due to the 'res una in eo miranda' on which Crasso had touched in his dedication to Duke Guido, that while written in Italian it could not be understood without a knowledge of Greek and Latin ('quod cum nostrati lingua loquatur, non minus ad eum cognoscendum opus sit graeca et romana quam tusca et uernacula'), the Greek, it may be said, being of a somewhat peculiar kind.

"As regards the authorship of the wonderful illustrations, the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is now fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of a woodcutters' workshop. Attempts to make a list of other books illustrated by the same hand are baffled by the dual personality which has to be dealt with. The present writer is inclined to doubt whether the same designer and the same illustrator worked together in any other book." A. W. Pollard, in Catalogue of Italian Books in the Dyson Perrin's Collection.

THE FIRST EDITION.

137 **COLONNA** (Francesco de).

Hypnerotomachia Poliphili. Another Copy.

ROMAN LETTER, 38 TO 39 LONG LINES TO A FULL PAGE, WITH ALL THE WONDERFUL WOODCUTS.

Folio, *old calf.*

Venis, Aldus, December, 1499

(SEE ILLUSTRATION, PLATE No. XVIII.). **£140**

Hain *5501. Proctor 5574. Essling 1198.

Wanting the leaf of Errata. A few pages stained.

EARLY MEDICAL WORK PRINTED AT PAVIA.

138 **CONCOREGIO** (Johannes de).

Opus de aegritudinibus particularibus, flos florum vocatus. Edd. Johannes de Romagnano et Lazarus Datarus.

BLACK LETTER, DOUBLE COLUMNS, 48 LINES TO A PAGE, 2 PARTS IN 1 VOLUME.

Folio, *wooden boards.*

Pavia, Antonius Carcanus, 1485. **£21**

Hain-Copinger *5615. Proctor 7056.

A fine copy with broad margins. ANTONIUS CARCANUS WAS THE SECOND PRINTER IN PAVIA.

139 **CYRILLUS** (S.).

Speculum sapiencie beati Cirilli episcopi alias quadripartibus apologeticus vocatus; In cuius quidem proverbiis omnis et totius Sapiencie Speculum claret.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE, WITHOUT SIGNATURES, TEXT RUBRICATED, WITH RED PAINTED INITIALS.

Small folio, *half russia.*

(Basel, M. Wenssler, about 1475.) **£12 12s**

Hain *5903. Proctor 7468. British Museum Catalogue, I.B. 37057.

ONLY FOUR COPIES KNOWN OF THIS SEVILLE INCUNABLE.

140 **DE GUI** (Pedro).

De Differentia. Metaphysica. Formalitates.

ROMAN LETTER, 28 LONG LINES TO A FULL PAGE, WITH MAGNIFICENT PRINTER'S MARK OF STANISLAUS POLONUS ON LAST LEAF.

2 vols., 4to, *morocco, with fully gilt panelled borders on sides, inside dentelles, g. e., by Miguel Rius.*

Sevilla, Stanislaus Polonus, May 20 to June 22, 1500.
(SEE ILLUSTRATION, PLATE No. XIX.). **£175**

Haebler 198. Hain 8147, 8151 to 8153.

HAEBLER CALLS THIS A BOOK OF THE EXTREMEST RARITY (LIBRO DE SUMA RAREZA); AND BECAUSE OF THIS EXTREME RARITY IT HAS NOT BEEN PROPERLY DESCRIBED. UP TO A SHORT TIME AGO THE ONLY COPY KNOWN WAS IN THE MUNICIPAL LIBRARY AT PERPIGNAN.

Haebler devotes a page in the first part of his Bibliography to a description of this book. In the second part of his Bibliography, published in 1917, he again devotes nearly a page to describing the book fully. IN ADDITION TO THE PERPIGNAN COPY ONLY THREE OTHERS HAVE BEEN DISCOVERED, OF WHICH TWO ARE IN SPAIN AND ONE IN THE BIBLIOTHECA CASANATENESE, ROME.

PRINTED IN SEVILLA IN 1491.

141 **DEZA** (Diego de).

In defensiones S. Thomae.

BLACK LETTER, 32 LONG LINES TO A FULL PAGE, WITH INTERESTING PRINTER'S MARK ON LAST LEAF, OF M. UNGUT AND STANISLAUS POLONUS.

4to, *original vellum binding.*

Sevilla, M. Ungut and Stanislaus Polonus, Feb. 4, 1491. **£75**

Haebler 203. Hain-Copinger 8040.

ONLY SIX SPANISH AND PORTUGESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THE ONLY COPIES OUTSIDE SPAIN ARE IN THE BRITISH MUSEUM LIBRARY, AND IN THE NATIONAL LIBRARY, AT FLORENCE.

PRINTED IN SEVILLA IN 1496.

142 **DIAZ DE MONTALVO** (Alfonso).

Repertorium.

BLACK LETTER, DOUBLE COLUMNS, 45 AND 54 LINES TO A FULL PAGE, WITH INTERESTING PRINTER'S MARK ON LAST LEAF OF UNGUT AND STANISLAUS POLONUS.

Folio, *crushed blue morocco with elaborate gilt borders on sides, inside dentelles, g. e., by Migul Rius.*

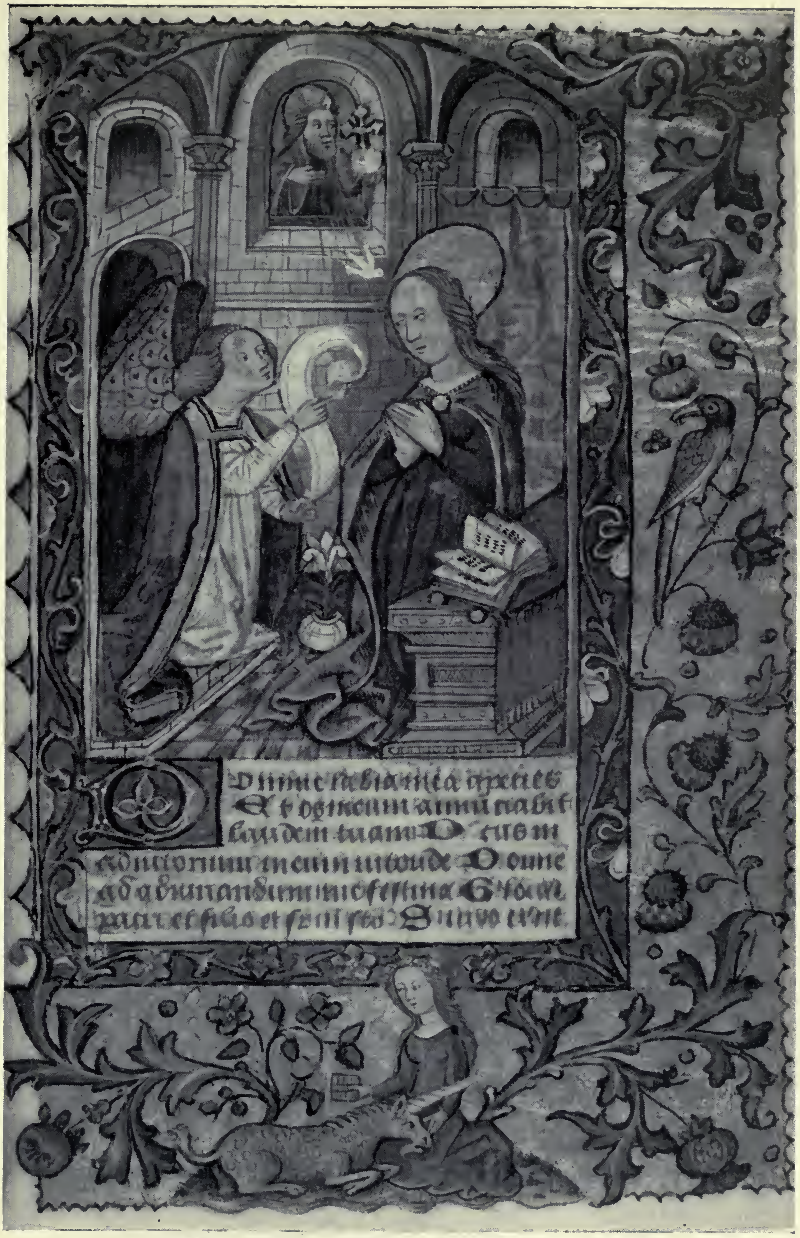
Sevilla, M. Ungut and Stanislaus Polonus, Feb. 9, 1496. **£75**

Haebler 212. Hain-Copinger 11563.

ONLY EIGHT SPANISH LIBRARIES ARE KNOWN TO POSSESS COPIES.

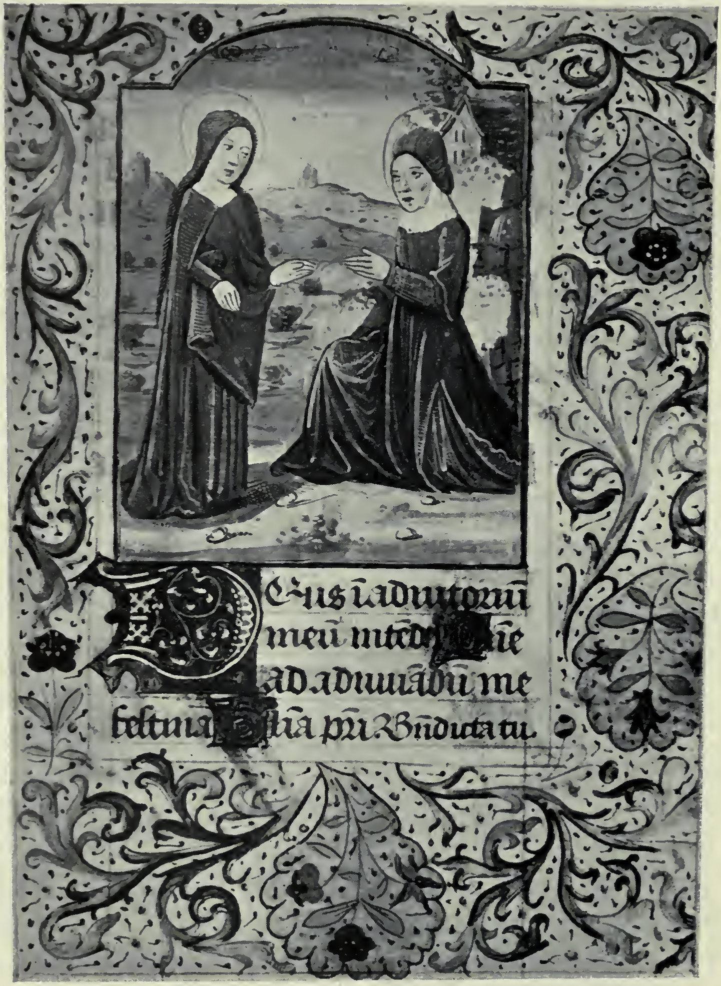
ACCORDING TO HAEBLER THE ONLY COPIES OUTSIDE SPAIN ARE IN THE BIBLIOTHEQUE NATIONALE, PARIS, AND IN THE CZARTORISKI LIBRARY IN CRACOW.

PLATE IX.



MINIATURE FROM "HORAE BEATAE VIRGINIS."
XVth Century Manuscript with 17 large Miniatures for the use of the Diocese of Tarentaise (French Savoy).
See Item No. 44.

PLATE X.


Deus ĩ adiutoriũ
meũ intẽde dñe
ad adiuuãdũ me
festina. Glĩa pri. Bñdicta tu.

MINIATURE FROM HORAE B.V.M. CUM CALENDARIO.
Illuminated Manuscript with 26 Miniatures (XVth Century).
See Item No. 46.

FIRST BOOK PRINTED BY WILLIAM SCHONBERGER AT MESSINA (SICILY).

143 **DICTYS CRETENSIS ET DARES PHRYGIUS.**

Historia Belli Trojani.

ROMAN LETTER, LONG LINES TO A FULL PAGE, FINE WOODCUT INITIALS AND FINE WOODCUT PRINTER'S MARK ON LAST LEAF.

4to, *vellum*.

Messina, Wilhelm Schonberger of Frankfort, 20th May, 1498. **£42**

Hain-Copinger *6157. Proctor *6939. An interesting specimen of early printing in Messina (in Sicily), where this was the first book printed by Wilhelm Schonberger. Only two Messina printed books in the British Museum, none in the Bodleian Library, Oxford.

FIRST ITALIAN EDITION.

144 **DIOGENES LAERTIUS.**

Libro de la vita de Philosophi e delle loro elegantissime sententie. Extracta da D. Lahertio et da altri antiquissimi auctori.

ROMAN LETTER, LONG LINES, 26 TO A PAGE.

4to, *Italian vellum*.

Venice, Bernardinus Celerius de Luere, 1480. **£13 13s**

Hain-Copinger *6206. Proctor 4603.
FIRST EDITION. THIS FIRST ITALIAN EDITION IS EXCESSIVELY RARE.

145 **DONATUS** (Aelius).

Questiones super Donatum minorem.

FULL BLACK LETTER, 45 LONG LINES TO A FULL PAGE.

WITH FINE LARGE WOODCUT INITIAL P, THE CORONATION OF THE VIRGIN.

4to, *boards*.

(Basel, M. Furter about 1490). **£12 12s**

Hain *13635. Proctor 7744. B.M. Catalogue I.A. 37827.
This Latin Grammar is very scarce as so many were destroyed by perpetual use in Grammar Schools.

146 **ENGELBERTUS CULTIFICIS** (Frater).

Epistola brevis ac perutilis de Symonia vitanda in receptione noviciorum et noviciaram ad Religionem.

BLACK LETTER, RUBRICATED, INITIALS PAINTED IN RED, LONG LINES, 39 TO A FULL PAGE, 8 LL. THE LAST BLANK.

Small 4to, *half calf*.

Louvain, Johannes de Westfalia, 1479. **£7 10s**

Campbell *513 (described erroneously). Proctor 9266.
The second part of "Cultificis Epistola dictatoria Jurium" (see Hain, 5850). This part is very rare, and wanting in the Hague copy.

147 **EPISTOLAE DIVERSORUM PHILOSOPHORUM ORATORUM RHETORUM SEX ET VINCENTI.** (In Greek.)

26 LONG LINES TO A PAGE.

2 vols., 4to, *full red morocco, with device of anchor in gold on sides, g. e.*

Venice, Aldus, 1499. **£14 14s**

Hain *6659. Proctor 5569.

EDITIO PRINCEPS. The two parts are seldom found united. Very handsome copy.

148 **ESOPUS GRECUS PER LAURENTIUM VALLENSEM TRADUCTUS.**

BLACK LETTER, LONG LINES, RUBRICATED. WITH A FINE FULL-PAGE WOODCUT ON THE VERSO OF THE LAST LEAF.

4to, *morocco, g. e., by Riviere.*

Daventer, Jacobus de Breda (1500). **£8 8s**

Hain 321 (not seen by Hain). Campbell 32.

149 **ESOPUS MORALISATUS CUM BONO COMMENTO.**

Item textus de novo emendatus cum glosa interliniali.

BLACK LETTER, LONG LINES, RUBRICATED.

4to, *vellum.*

Daventer, Jacobus de Breda, 1500. **£18 18s**

Hain-Copinger 319. Not in the British Museum or Bodleian Library.

149a **EUSEBIUS.**

Chronicon a S. Hieronymo latine versum et ab eo Prospero Britannico et Matthaeo Palmerio continuatum.

ROMAN CHARACTERS, 35 LONG LINES TO A PAGE.

Folio, *original limp vellum.*

(Milan, Philippus de Lavagna, about 1470.) **£14 14s**

Hain 6716. Proctor 5851.

VERY FINE LARGE COPY WITH FULL MARGINS.

150 **EXEMPLA sacrae scripturae ex utroque testamento secundum ordinem litterarum collecta.**

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, WITH SIGNATURES, RUBRICATED IN RED AND BLUE.

4to, *purple morocco, blind tooled, gilt lettering.*

Paris, Ulrich Gering, 1478. **£15 15s**

Hain *6765. Proctor 7860.

This is the second edition with date. Large copy.

This book was printed only nine years after the introduction of printing into Paris by Gering, Crantz and Friburger.

151 **FICINUS** (Marsilius).

Liber de sole.

ROMAN LETTER, 26 AND 27 LONG LINES TO A FULL PAGE. WITH PRINTER'S DEVICE AT END.

4to, *crimson morocco, g. e., by Riviere.*
Florence, A. Miscomini, 1493. **£14 14s**

Hain *7079. Proctor 6166. An excellent copy, dedicated to Pietro di Medici. At end is a 3-page list of the books written and translated by Marsilius Ficinus.

An interesting Renaissance tractate on the Sun from every point of view, astronomical, physical, theological, philosophical and allegorical.

152 **GAFURIUS** (Franc, Gafori, Franchino).

Theorica Musice.

ROMAN LETTER. 38 LONG LINES TO A FULL PAGE, WITH SIGNATURES, WITHOUT FOLIATION, RUNNING TITLES OR CATCHWORDS, MUSICAL EXAMPLES PRINTED FROM WOOD BLOCKS, WOODCUT DIAGRAMS, TWO FULL-PAGE VERY CURIOUS WOODCUTS BY W. LE SIGNERRE OF ROUEN, ONE ON TITLE, REPRESENTING A CLERIC, SEATED PLAYING AN ORGAN, THE OTHER (on b. 6) IN FOUR COMPARTMENTS, ILLUSTRATING THE DISCOVERY OF MUSICAL TONES, AND SHOWING A MAN PLAYING "THE MUSICAL GLASSES," IN THE SHAPE OF TUMBLERS FILLED WITH WATER.

Folio, *vellum, blind stamped ornament.*

Milan, Philip Mantegatius, dictus Cassanius, impensis Joannis Petri de Lomacio, 1492.

(SEE ILLUSTRATION, PLATE No. XX.). **£52 10s**

Hain-Copinger 7406. Proctor 6055. Weckerlin, p. 124.

This is a fine copy of the second and revised edition. A few leaves slightly wormed. The author of this rare treatise on music, born at Lodi in 1441, the son of a soldier of Bergamo, became a priest and studied the theory of music with a Carmelite Monk and taught at Monticello and at Bergamo. Louis Sforza established a school of music at Milan for his sake and made him the conductor of the cathedral orchestra. He died in 1525 after a long life devoted to music. The interesting woodcut on page (b. 6) is thus described by Weckerlin:—

"Au chapitre 'De equisitione et inventione musicarum consonantiarum' on trouve une planche gravée sur bois, fort curieuse; elle est divisée en quatre parties et a pour objet de représenter les inventions et les expériences de Pythagore sur l'enclume, sur des cloches, sur des verses, sur des cordes tendues par différents poids et enfin sur les roseaux, dans lesquelles soufflent deux expérimenteurs; la naïvité du dessin a rarement été plus grotesque que dans ces figures. La volume a pour titre un orgue représentant le système des gammes de Guido."

153 **GAGUINUS** (R.).

De origine et gestis Francorum per quam utile compendium.

ROMAN LETTER, 52 LONG LINES TO A FULL PAGE, PRINTER'S DEVICE AT

(Continued over)

Gaguinus (R.)—*continued.*

END, WITH SIGNATURES AND HEADLINES.

Folio, *old half calf.*

Lyons, M. Johannes Trechsel Alemannus et accuratione Jodoci Badii Ascensii, 1497. **£8 8s**

Hain *7412. Proctor 8614. Pellechet 4971.

J. Badius Ascensius was the corrector of this edition. The book is replete with curious particulars relating to English History.

154 **GAGUIN** (R.).

De variis vite humane incommodis elegia.

ROMAN LETTER, LONG LINES, 20 TO A FULL PAGE.

4to.

(Paris, for D. Gerlier, 149-.) **£2 10s**

Hain *7423. Not in Proctor.

On title is the following advertisement: "Hanc in via Sancti Jacobi ad signum capitis divi Dyonissi venalem reperies."

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

155 **GERARDUS de ZUTPHANIA.**

Tractatus de spirituali ascensione.

BLACK LETTER, 26 TO 27 LONG LINES TO A FULL PAGE, WITH VERY INTERESTING FULL-PAGE WOODCUT ON THE LAST LEAF OF THE VIRGIN AND CHILD ON THE CONVENT MOUNTAIN OF MONTSERRAT.

Small 8vo, *crushed levant morocco, gilt line borders on sides, inside dentelles, g. e.*

Montserrat, por Juan Luschner, May 16, 1499.

(SEE ILLUSTRATION, PLATE No. XVII.). **£125**

Haebler 292. Hain 16297.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONSERRAT IT APPEARS, THAT 810 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

THE ONLY COPIES KNOWN ARE TO BE FOUND IN SPANISH LIBRARIES; IN ALL ONLY 10 SPANISH LIBRARIES ARE KNOWN TO POSSESS COPIES.

156 **GERSON** (Joannes).

De simplificatione. [With other tracts.]

BLACK LETTER, RUBRICATED, PAINTED RED INITIALS, 27 LINES. TWO AND FOUR LINE SPACES LEFT FOR CAPITALS, SOME WITH GUIDE-LETTERS.

Small 4to, *boards.*

With place, date or printer's name.

(Cologne, Ulrich Zel, about 1472.) **£6 10s**

Hain *7681. Proctor 873. British Museum Catalogue I.A. 2916. Voulliéme 499.

*** On folio 59b occurs a reference to Books publicly burnt at Paris.

157 **GREGORIUS IX.**

Decretales.

THE OPENING PAGE IS ADORNED WITH TWO CURIOUS DRAWINGS IN RED, BLUE AND GREEN, OF FLOWERS AND BIRD. LARGE ORNAMENTAL GOTHIC INITIAL IN RED, BLUE AND GREEN. AT THE HEAD OF THE THREE OTHER BOOKS A SIMILAR DRAWING OCCURS. CAPITALS THROUGHOUT IN RED IN ORNAMENTAL BLACK LETTER.

DOUBLE COLUMNS, 78 LINES OF COMMENTARY SURROUNDING THE TEXT. SPACES LEFT FOR CAPITALS.

Thick folio, *original oak boards covered with leather.*
Nuremberg, Anton Koberger, 14th July, 1482. **£7 10s**

Hain *8014. British Museum Catalogue I.B. 7269.

158 **GREGORIUS MAGNUS** (S.).

Liber pastoralis divi Gregorii pape: In sole aureo vici Sorbonici Parrhisiis venalis habetur.

(*Colophon*) . . . . Parrhisiis Impressum per Udalricu gering, & Magistru Berchtoldu renbolt socioru. Finem habuit die. xviii. Julii. Anno domini millesimo quadringentesimo nonagesimo octavo.

ROMAN LETTER (TITLE IN GOTHIC), LONG LINES, 37 TO A FULL PAGE, REMBOLT'S DEVICE IN BLACK ON TITLE.

Expositio beati Gregorii pape super Cantica canticorum. In sole aureo vici Sorbonici Parisiis nuper impressa. (Colophon as above) "decimasexta. Mensis Januarii."

ROMAN LETTER, 30 LL. PRINTER'S DEVICE (AS ABOVE).

Together in 1 volume.

Small 4to, *Old French morocco, gilt floreate back, line sides, inside dentelles, g. e.* (*Derome*).
Paris, Ulrich Gering, third press, with B. Rembolt, 1498-9. **£14 14s**

I. Hain 7989. Proctor 8307. No copy in the British Museum Library.
II. Hain 7939. Proctor 8309. No copy in the Bodleian Library.

159 **HAEDUS** (Petrus).

De amoris generibus.

ROMAN LETTER, 25 LONG LINES TO A FULL PAGE, WITHOUT SIGNS.

Small 4to, *crimson morocco, blind and gilt, g. e.*
Treviso, Gerardus Lisa (Vander Leyden) de Flandria, 1492. **£18 18s**

Hain *8343. Proctor 6507. Fine copy of the first edition of this curious work by Peter Capretto which was composed in order to enlighten his nephew, who was a student at the University of Padua, on the danger of love.

160 **HENRICUS DE GORINCHEM.**

De superstitiosis quibusdem casibus. De celebratione festorum. Chrysostomi homilia de cruce et latrone.

BLACK LETTER, 31 LONG LINES TO A FULL PAGE, WITHOUT MARKS.
Small folio, *new vellum.*
Without place, date, or printer's name.
(Blaubeuern, Conrad Mancz, 1477.) **£18 18s**

Hain *7809. Proctor 2654. B.M. Catalogue I.B. 10116.

A rare specimen of the first and only fifteenth century printer in the little town of Blaubeuern in Wurtemberg. Only one dated book appears to have been printed by him.

161 **HENRICUS DE HERPF.**

Sermones de tempore et de sanctis.

BLACK LETTER, DOUBLE COLUMNS, 48 LINES AND HEAD-LINES. WITH PETER DRACH'S PRINTER'S DEVICE ON LAST PAGE. ORNAMENTAL PEN CAPITALS IN RED. MANY LETTERS TOUCHED UP IN RED. Bound in 2 volumes.

Folio, *calf antique blind stamped.*
Speier, Peter Drach, 1484. **£10 10s**

Hain-Copinger *8527. Proctor 2353. British Museum Catalogue I.B. 8540.

A VERY RARE INCUNABLE PRINTED AT SPEIER IN THE PALATINATE. Contains many contemporary manuscript notes. FINE COPY.

162 **HEMMERLIN** (Felix).

Opuscula et Tractatus.

BLACK LETTER, 47 LONG LINES TO A FULL PAGE AND HEADLINES, SPACES LEFT FOR CAPITALS, WITH FINE WOODCUT PORTRAIT OF FELIX HEMMERLIN WALKING IN THE COUNTRY, CARRYING A BOOK IN HIS RIGHT HAND AND A LITTLE HAMMER (A PLAY UPON THE AUTHOR'S NAME), 7 BEES ARE BUZZING ROUND HIS HEAD.

Folio, *bound in niger morocco, with blind tooled XVth Century pattern on covers and back by Leighton.*
(Strassburg, J. Gruninger? about 1497.) **£15 15s**

Hain *8424. British Museum Catalogue I.B. 2562.

Fine copy with both blank pages. Verses by Sebastian Brandt on verso of title are dated "Ex Basilia Idibus Augusti 1497."

Gruninger's 88 type appears in this book in the larger text type, but the rest is unidentified.

163 **HEROLT** (Joannes).

Sermones Discipuli de tempore per circulum anni (et Commune Sanctorum eiusdem discipuli).

BLACK LETTER, DOUBLE COLUMNS, 36 LINES, 522 LEAVES, WITHOUT

Herolt (Joannes)—*continued.*

MARKS BUT WITH CATCHWORDS, RUBRICATED, RED PAINTED CAPITALS (SOME LL. SLIGHTLY WORMED).

Thick small folio, *modern boards.*
Cologne (Ulrich Zel), 1478. **£18 18s**

Hain 8470. Not in Proctor, therefore no copy in the British Museum Library or in the Bodleian Library.

From Dr. Klosz's Library.

*** These Sermons were the source of some of Chaucer's stories, and are referred to by Warton and Douce.

164 **HEROLT** (Joannes).

Sermones super epistolas dominicales.

BLACK LETTER. 2 COLUMNS.
Folio.
Strassburg, impensis Johannis Reynardi (alias Gruninger)

PARATUS.

Sermones Parati de tempore et de Sanctis.

BLACK LETTER, 2 COLUMNS, 51 LINES AND HEAD LINE TO THE PAGE.
Folio.
Strassburg, Martin Flach, undated.
The two works in one volume.
Folio, *original binding of wooden boards, half covered with leather repaired with a vellum back.* **£10 10s**

A. Not in Hain, nor in British Museum Library.
B. Hain, 12398. British Museum Catalogue I.B., 2273.

165 **HORAE B. V. M.**

Ad usum Romanum cum Calendario.

(*Colophon*) Ces presentes heures, à lusaige de Rome, furent achievées le VIIII jour de Novembre. par Thielman Kerver, pour Gilles Remacle, libraire demourant à Paris, sur le pont Sainct Michel, à lenseigne de la Licorne.

PRINTED ON VELLUM. BLACK LETTER.

18 LARGE WOODCUTS (INCLUDING THE "ANATOMICAL MAN") WITH WOODCUT BORDERS ROUND THESE PAGES, AND 49 SMALL WOODCUT ILLUSTRATIONS—THE FIRST AND LAST PAGE OCCUPIED WITH KERVER'S FINE DEVICE—ALL UNCOLOURED. INITIAL LETTERS AND PARAGRAPH MARKS THROUGHOUT THE VOLUME IN RED AND BLUE AND HEIGHTENED WITH GOLD.

8vo, *Old French morocco, g. e.*

Paris, Thielman Kerver pour Gilles Remacle (Almanac pour XXIIII An), 1497-1520.

(SEE ILLUSTRATION, PLATE No. XXI.). **£52 10s**

A SPLENDID SPECIMEN OF A FRENCH BOOK OF HOURS.

166 **HORATIUS.**

Artis Poeticae Institutio.
BLACK LETTER, 24 LONG LINES TO A PAGE.
4to, *half vellum.*
Daventer, R. Paffroet, about 1477. **£16 16s**

Not in Hain or Proctor. Campbell 996.
Excellent copy with broad margins. A VERY RARE BOOK, WHICH WAS USED AS A SCHOOL BOOK, AND THEREFORE WAS WONT TO DISAPPEAR VERY RAPIDLY.

167 **HORATIUS.**

Opera cum Christophori Landini Florentini interpretationibus.
Folio, *dark green levant morocco, with blind and gilt tooling on sides, inside dentelles, gilt ornaments on back, g. e., by Lortic.*
Venice, Bernardinus de Tridino, 1486. **£25**

Hain *8884. MAGNIFICENT COPY WITH FULL MARGINS FROM THE LIBRARY OF FIRMIN-DIDOT. Three tiny worm-holes. This is the first of the two editions of Horace with Landinus' commentary published by Bernardinus de Tridino.

FIRST ILLUSTRATED EDITION OF HORACE AND THE FIRST EDITION PRINTED IN GERMANY.

168 **HORATIUS.**

Opera. Cum quibusdem annotationibus imaginibusque pulcherrimis aptisque ad Odarum concentus et sententias (Jacobi Locher Philomusi).
3 COLUMNS, 24 LINES (TEXT) TO A PAGE, WITH WOODCUT OF LOCHER AT HIS DESK ON TITLE AND 156 FINE WOODCUTS THROUGHOUT THE VOLUME, MOST OF WHICH ARE COMPOSITE.
Folio, *calf blind tooled, r. e.*
Strassburg, Johann Grüninger, March 12, 1498. **£22 10s**

Hain-Copinger *8898. Proctor 485. Schreiber 4240. Pellechet (Lyon) 345. THIS EDITION, WHICH WAS PUBLISHED BY JACOB LOCHER, MAY BE COUNTED AS AN EDITIO PRINCEPS, AS IT WAS NOT PUBLISHED AFTER PRINTED TEXTS, BUT AFTER MANUSCRIPTS THAT WERE FOUND IN GERMANY. IT IS THE FIRST EDITION OF HORACE PUBLISHED IN GERMANY. The illustrations are of great interest. Especially noteworthy are (1) the woodcut on the second leaf representing the nine Muses, Calliope enthroned crowns the poet Horace kneeling before her (worm hole in last few pages). (2) Horace before Maecenas. (3) The murder of Julius Caesar by Brutus and Cassius.

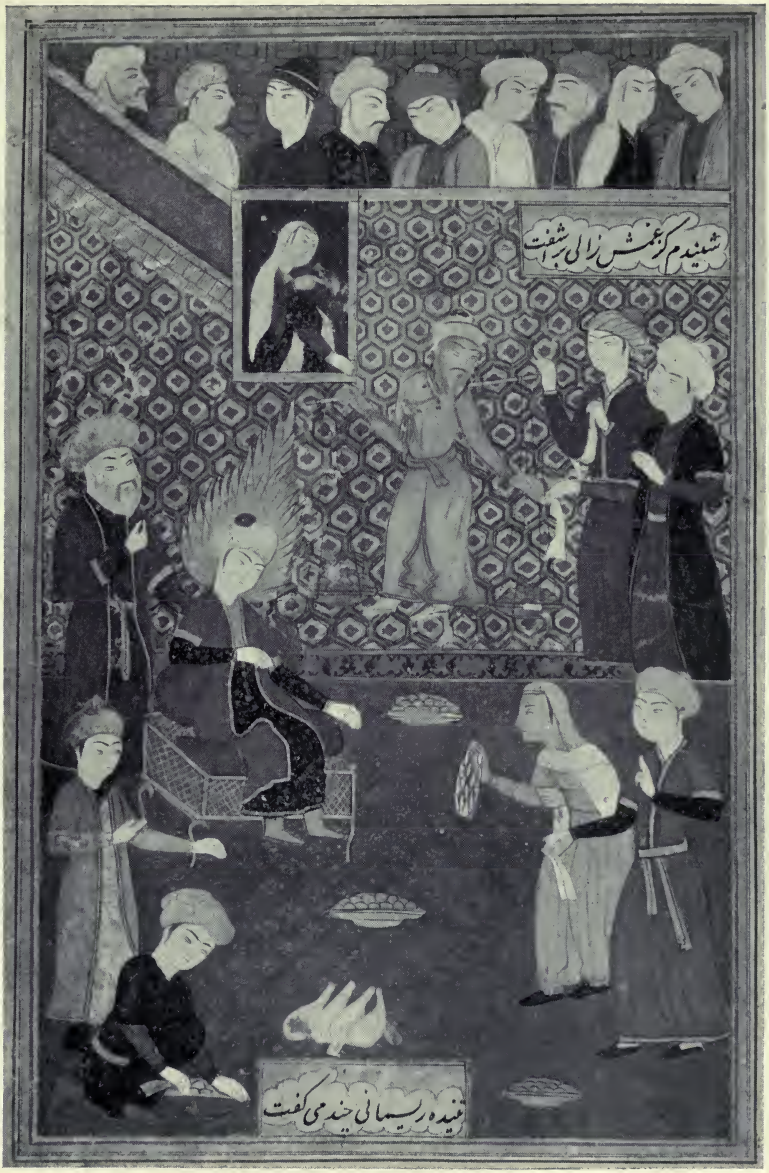
AN EXCESSIVELY RARE SPANISH INCUNABLE PRINTED AT SALAMANCA. ONLY THREE COPIES KNOWN.

169 **HUGO A SANCTO CARO.**

Speculum ecclesiae cum tractatulo Adolphi O.F.P. de sacramentis.
BLACK LETTER, 34 LONG LINES TO A FULL PAGE.
4to, *vellum, g. e.*
Salamanca, second gothic group, 16th March, 1495. **£105**

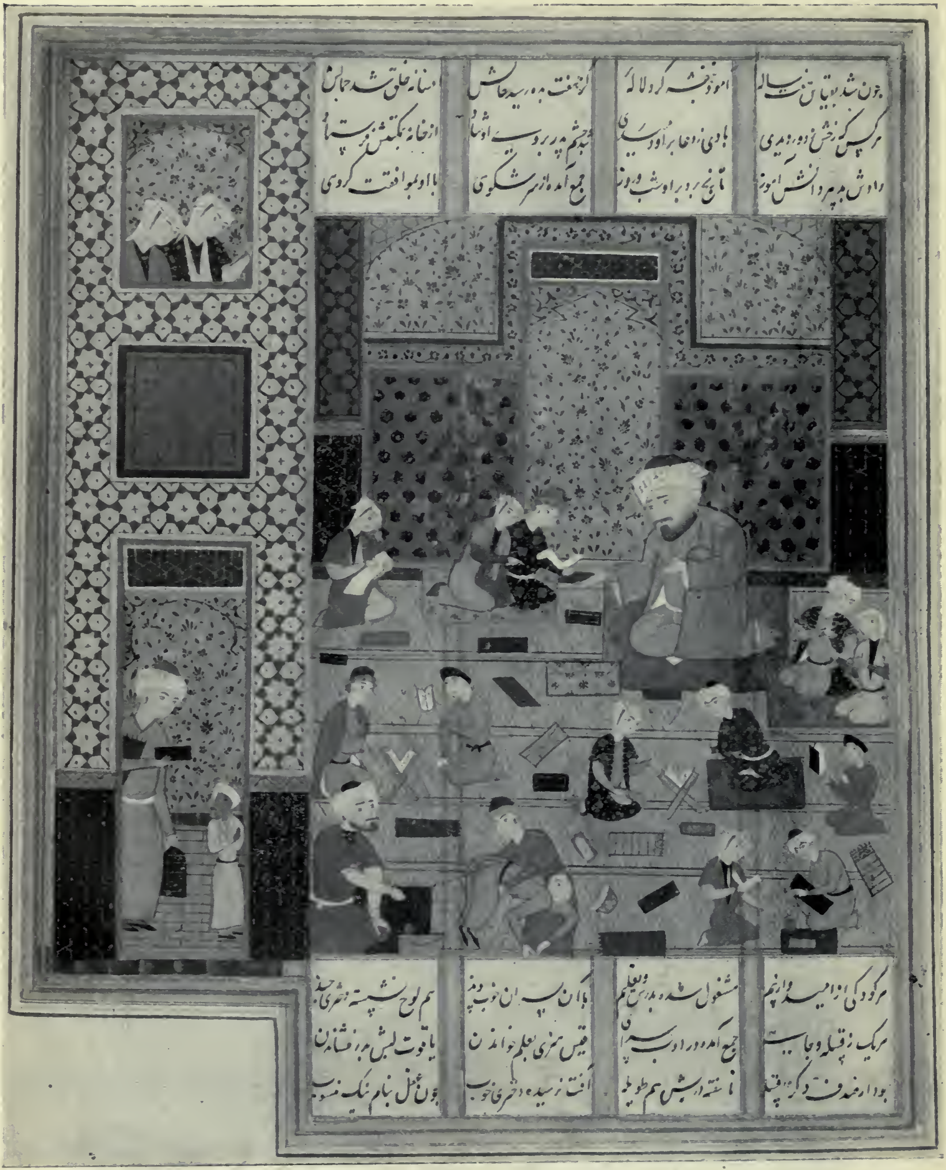
Haebler 318 (5). Unknown to Hain-Copinger, Proctor and all other bibliographers. Hitherto unknown incunable of which a copy was recently discovered by Sr. Ernst

PLATE XI.


شنیدم کز غمش زالی برآشفت
تنیده ریسمانی چند می گفت

A MINIATURE FROM JAMI'S "JUSUF AND ZULEIKA (JOSEPH AND POTIPHAR'S WIFE").
XVIth Century Persian Manuscript with 5 large Miniatures.
See Item No. 52.

PLATE XII.



" A SCHOOL SCENE IN PERSIA."
Miniature (greatly reduced) from a Persian MS. Jemal-Ed Nizami's " Khamsah,"
dated A.D. 1579.
With 34 large Miniatures.
See Item No. 53.

Hugo a Sancto Caro—*continued.*

in the Provincial Library at Caceres. Another copy is reported to exist in the Biblioteca Vittorio Emmanuele at Rome. The copy we are offering for sale is the third known copy. No copy in the British Museum or Bodleian libraries and no copy in the U.S. of America.

170 **HUMBERTUS DE ROMANIS.**

Auslegung über den gantzen Prediger Orden, über Sankt Augustins regel, die er geschriben hat den closterfrawen, mit etlicher eingetragner ler, etc.

BLACK-LETTER, RUBRICATED, PAINTED RED CAPITALS. CAPITAL SPACES. THE HEAD-LINES GIVE THE NUMBERS OF THE CHAPTERS, AS WELL AS THE FOLIATION.

Folio, *contemporary German binding of oak boards and pigskin, with stamped panels of large florcate ornaments in compartments, within borders representing stag hunts, original metal clasps with long narrow catches.*

Without place, date, or printer's name. (Ulm, Conrad Dinckmut, about 1488.) **£12 12s**

Hain, *9030. Proctor, 2579. British Museum Catalogue I.B., 9397.

ONLY ONE OTHER COPY KNOWN.

171 **INFANTE** (El doctor).

Forma libellandi.

BLACK LETTER, 48 LONG LINES TO A PAGE. WITH FINE LARGE WOODCUT ON TITLE, AND FINE PRINTER'S MARK ON THE LAST PAGE.

Folio, *full morocco, g. e., by Riviere.*

Sevilla, Stanislao Polono, 1500. **£55**

Haebler (324) writes describing the present copy which wants three leaves "THIS IS THE ONLY COPY KNOWN OF THIS BOOK (EXCEPT THE ONE IN THE LIBRARY OF THE KING OF SPAIN IN THE PALACE OF THE ESCORIAL). IT WAS IN THE POSSESSION OF DON MARIANO MURILLO IN THE YEAR 1898. THE BOOK HAS NEVER BEEN DESCRIBED BEFORE, AND HAS NOT EVEN BEEN MENTIONED BY ANY BIBLIOGRAPHERS.

WITH THE FAMOUS "WORLD MAP" OF 1472.

172 **ISIDORUS HISPALENSIS.**

Etymologiarum libri XX.

ROMAN LETTER, LONG LINES, 38 TO A FULL PAGE, CAPITALS PAINTED IN RED.

WITH 3 FULL-PAGE WOODCUTS, ONE IN THE SHAPE OF A SPIDER (FOLDED), AND THE FAMOUS "WORLD MAP"

(Augsburg), Gunther Zainer, 19 November, 1472.

(Continued over)

Isidorus Hispalensis—*continued.*

De Responsione mundi et astrorum ordinatione.

ROMAN LETTER. LONG LINES, 38 TO A FULL PAGE, CAPITALS SUPPLIED IN RED.

WITH 7 WOODCUTS.

Augsburg, Gunther Zainer, 7 December, 1472.

The 2 works in one volume, folio, *calf gilt*, *r. e.* **£52 10s**

I. Hain, *9273. Proctor, 1532. Schreiber, 4266. B.M. Catalogue I.B. 5433. This is said by Hain to be the first book printed in Roman letters in Germany with a date. At end of the volume is a contemporary MS note. "In the year of our Lord 1473, at the festival of St. Margaret, I bought this book for 2 florins. Georgius Ruch, sacerdos."

II. Hain, *9302. Proctor, 1533. Schreiber, 4268. Blank margins at end mended. The 7 woodcuts are intended to elucidate the system of the universe.

1. The parity of the months.
2. The principles of the times.
3. The four Seasons.
4. The four Elements.
5. The Universe and Man.
6. The seven Planets.
7. Meteorology.

173 **ISIDORUS.**

De summo bono.

WITH WOODCUT TITLE (WHITE LETTERS ON BLACK GROUND, EDGED WITH RED). 28 LINES AND HEADLINE, BLACK LETTER, SPACES LEFT FOR CAPITALS. SIGNATURES AT END OF LAST LINE OF TEXT.

CAPITALS AND PARAGRAPH MARKS SUPPLIED IN RED.

12mo, *boards.*

Cologne, Johann Landen (1496-1497?). **£4 10s**

Hain, *9283. Vouillieme, 705. British Museum Catalogue I.A., 5138. Proctor, 1480. "A Summary of Theology on the Divine Attributes or Virtues and Vices."

174 **JOHANNES DE HEES.**

Itinerarius Johannis de Hese presbyteria Jherusalem describens dispositiones terrarum insularum, montium, & aquarum, ac etiam quedam mirabilia et pericula per diversas partes mundi contingentia lucidissime enarrans. Tractatus de decem nationibus et sectis Christianorum. Epistola Johannis Soldani ad Pium Papam secundum. Epistola responsoria ejusdem Pii Pape ad Soldanum. Joannis Presbyteri maximi Indorum et Ethiopum Christianorum Imperatoris et Patriarche Epistola ad Emanuelem Rhome gubernatorem de ritu et moribus Indorum deque ejus potentia, divitiis et excellentia. Tractatus pulcherrimus de situ et dispositione regionum et insularum totius Indie necnon de rerum mirabilium ac gentium diversitate

BLACK LETTER, LONG LINES, 36 TO A FULL PAGE, 22 LEAVES (LAST BLANK) WITH SIGNATURES, TEXT RUBRICATED. SPACES LEFT FOR CAPITALS.

4to, *half calf.*

Without place, date, or printer's name. (Cologne, Cornelis de Zierikzee, about 1495.) **£10 10s**

Hain, *8535. Voullième, 544. British Museum Catalogue I.A., 5206. AN EXTREMELY RARE EDITION OF WHICH IT IS SAID ONLY ONE OTHER COPY IS IN EXISTENCE.

175 **JOHANNES DE TAMBACO** of Alsace, Professor of Theology at Prague.
Consolatio Theologiae.

BLACK LETTER, LONG LINES, 44 TO A FULL PAGE, CAPITALS SUPPLIED IN RED, WITHOUT MARKS.

Folio, *original binding of wooden boards covered with white leather,* 10 *brass bosses, small circular stamp with shield, and initials F. P. H. P. one clasp and remains of second.*

Without place, date or printer's name.
(Speier, Georgius de Spira) (George Reyser with Johann Beckenhub? 1477?) **£21**

First Edition. Hain, *15236. Proctor, 338. British Museum I.B., 943.

From the Ratisbon Dominican Convent Library.

According to Deschamps, col. 27, the above is perhaps the first book printed at Eichstadt, Hain attributed it to Strassburg, but we have followed the British Museum Catalogue, Vol. II., p. 484. "Dambach, from which the author took his name is near Strassburg, and Johannes (born 1288) was a Dominican of Strassburg until his appointment in 1347 to a lectureship at Prague. He died in 1372."

FIRST LATIN EDITION WITH A DATE.

176 **JOSEPHUS.**

Historia de Antiquitate et de Bello Judaico Libri VII.

BLACK LETTER, DOUBLE COLUMNS, 50 LINES TO A PAGE, WITH LARGE ORNAMENTAL LETTER ON FIRST PAGE, WITH BLUE, GREEN, RED AND GOLD (A PART REPAIRED AFFECTING THE TEXT), OTHER INITIALS WITH PEN ORNAMENTATION, THE SMALLER CAPITALS IN RED. MANUSCRIPT NOTES ON SOME MARGINS (SEVERAL LEAVES REPAIRED AND STAINED AND TWO WORM HOLES).

Folio, *brown morocco, g. e.*
Augsburg, Johann Schüssler, 28 June-23 August, 1470. **£100**

Hain, *9451. Proctor, 1589.

FIRST LATIN EDITION WITH THE DATE.

This copy is a duplicate from the Munich State Library and originally belonged to the Augustine Monastery at Munich in 1606. With the exception of the trifling defects mentioned above, this copy of Josephus is in splendid preservation. "Schüssler's first dated book is the Josephus, of which the first part was finished on 28 June 1470, the second on the following 23 August." B.M. Catalogue I.C., 5612-3.

"In the De Antiquitate two kinds of paper are mainly used, one watermarked with a pair of scales, the other with a D and cross, and the printer has taken great care to use the D. paper for the inside sheets of each quire and the scales paper only for the outer (or occasionally the outer and second) sheet. In the De Judaico Bello no scales paper is used."

PRINTED AT ROME ABOUT 1469.

177 **JUSTINUS.**

Epitoma in Trogi Pompei historias.

ROMAN LETTER, 29-34, BUT GENERALLY 32 LONG LINES TO A FULL

(Continued over)

Justinus—*continued.*

PAGE. SPACES LEFT FOR CAPITAL LETTERS. WITH ARMORIAL CREST DRAWN IN PEN AND INK AT FOOT OF TITLE PAGE.

Folio, *vellum.*
Rome, Ulrich Han (Udalricus Gallus), about 1469. **£52 10s**

Hain-Copinger, 9646. Proctor, 3343. British Museum Catalogue I.B., 17249.

This copy contains the last blank leaf, which is not in the British Museum copy. Ulrich Han was a native of Ingolstadt and a citizen of Vienna and was also known as "Barbatus" (the Man with a Beard).

According to the British Museum Catalogue the Justinus is to be placed after April 1469 and before October 1470 and is placed among the "Early Books" of Hain. "This book has been placed at the head of the books printed with type 113R. because the variations in the measurements suggest an early experimental stage of the type," B.M. Catalogue.

178 **LACTANTIUS.**

Opera Omnia.

PRINTED IN ROMAN LETTERS WITH GREEK QUOTATIONS IN GREEK LETTERS, LONG LINES, 37 TO A FULL PAGE. INITIALS PAINTED IN RED AND BLUE, AND TEXT RUBRICATED.

Folio, *contemporary binding (repaired) of oak boards covered with leather, with small stamps of fleur-de-lis, quatrefoils, roses, and legend "I. J. R. Fortlivit" (?)*
Venice, Johann of Cologne and Johann Manthen of Gerresheim, 1478. **£16 16s**

Hain, *9814. Proctor, 4332. No copy in the Bodleian Library.

179 **LEO MAGNUS** [(S.). papa.].

Sermoni, di lingua Latina in Toscana tradocti da Philippo di Barthomeo Corsini.

ROMAN LETTER, 33 LONG LINES TO A FULL PAGE, WITHOUT SIGNATURES, CATCHWORDS OR HEAD LINES, THE LEAVES ARE FOLIATED IN LOWER RIGHT HAND CORNER IN ROMAN TYPE (VERY UNUSUAL).

Folio, *original wooden boards with leather back.*
Florence (Antonio Miscomini), 1482. **£12 12s**

Hain, *10016. Proctor, 6147. First Edition of the Italian Translation. Some leaves slightly browned but a fine large copy in crisp original condition.

180 **LEONARDUS** (Matthaei) **De Utino.**

Sermones aurei de Sanctis.

FINELY PRINTED IN BLACK LETTER. RUBRICATED, AND WITH A PROFUSION OF PEN INITIALS IN RED AND BLUE.

Thick folio, *original oaken boards, covered with stamped calf, the sides containing ornamental border, surrounding centre Panels, consisting*

Leonardus (Matthaei)—*continued.*

of Scroll ornamentations, figures of Monkeys, Griffins, Lions, etc., of various designs: clasps.

Without place or printer's name. (Cologne, Ulrich Zell), 1473. **£34**

FINE COPY OF THIS RARE EDITION, AND REMARKABLE FOR ITS DECORATIVE BINDING.

"This is the only large folio volume, printed in his smallest type, which I have seen from the press of Ulric Zell.

"It is rather a typographical curiosity, and exhibits a fine specimen of regular and skilful printing" (Dibdin).

Hain, *16128. Proctor, 881. No copy in the British Museum Library.

181 **LOCHER** (J.).

Carmen de S. Catherina.

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE.

WITH AN INTERESTING WOODCUT OF THE SAINT ON TITLE WITH BORDERS.

4to, *half calf.*

Basel, J. Bergmann de Olpe, 1496. **£8 8s**

Hain, *10164. Proctor, 7773. B.M. Catalogue I A., 37931.

ONLY FOUR COPIES KNOWN OF THIS BARCELONA INCUNABLE.

182 **LULLUS** (Raymundus).

Proverbia.

BLACK LETTER, 35 LONG LINES TO A FULL PAGE.

4to, *crushed crimson morocco with gilt panelled borders on sides, gilt panelled back, inside dentelles, g. e.*

Barcelona, por Pedro Michael, May 10, 1493. **£185**

Haebler, 383. Hain, 10325.

OF THIS VERY RARE BOOK ONLY TWO COPIES ARE KNOWN IN SPANISH PUBLIC LIBRARIES (BOTH IN BARCELONA), AND TWO IN PRIVATE SPANISH LIBRARIES, OF WHICH THIS MAY BE ONE.

183 **MAGNUS** (Jacobus) (Legrand of Paris).

Sophologium Michaeli episcopi Altissiodor. (Auxerre) dicatum.

BLACK LETTER, DOUBLE COLUMNS, 36 LINES TO A PAGE, SIGNATURES AND RUNNING HEADLINES, WITH NUMEROUS WOODCUT INITIALS AND LARGE WOODCUT PRINTER'S DEVICE OF JEHAN DE VINGLE OF LYONS ON THE TITLE PAGE.

8vo, *half morocco.*

Lyons, Jean de Vingle, July 26, 1485. **£6 6s**

Hain-Copinger, 10479. In our copy there is no leaf after the colophon containing an additional printer's mark as described by Copinger.

184 **MARTIAL.**

Epigrammata cum commentariis Dom Chalderini et G. Merulae.

Roman Letter, with ornamental initials, the large ones copied from Ratdolt's.

Folio, *original limp vellum.*
Venice, B. de Zanis, 1493. **£12 12s**

Hain, *10823. Proctor, 5330. Fine copy with last blank.

185 **MATTHAEUS, ORD. PRAEDIC.**

Tractatus super Naviculam S. Ursulae.

Black Letter, rubricated, double columns of 38 lines. The first leaf is occupied by a full-leaf woodcut of S. Ursula's boat, the mast in the form of a crucifix, in the centre of the boat is the communion table with the Saint and others standing round.

Small 4to, *full brown morocco extra, t. e. g.*
(S.N., Strassburg, ?Gruninger or ?Kistler, about 1500.) **£21 10s**

First and probably only Edition in Latin.

St. Ursula is the patroness of young girls, particularly school girls and of all women who devote themselves especially to the care and education of their own sex.

"Not in Hain. Copinger III., 5909, quoted from "Mus. Nat. Hung. No. 786," which copy wanted the first leaf. The same copy is cited by Schreiber, 5403, but assigned to the press of B. Kistler about 1497 (see below). Presumably the same as Proctor, 10337, who places it among unidentified presses at Strassburg, about 1505 (?) noting that the type is very like the 6th Hüpfüff's, but there are differences; resembles Gran's type 5, fig. 45.

We may remark that in measurement (71 mm.) and appearances the type is similar to Grüninger's No. 12 (British Museum Catalogue, pl. XI., 71A), but there are a few caps. from another fount. The woodcut also seems to be by one of the artists employed by that printer.

The first page in the present book is occupied by a full-size cut, 159 x 110 mm., verso blank; this leaf probably unrecorded. The subject is S. Ursula's boat (Navicula, Schifflein), in which one sees the Saint, holding an arrow, the Virgin and Child, King David, a pope, king, bishop, and other saints, the steersman a monk, probably the author of the tract; an hour glass behind him. In the centre of the boat is the Communion table. Above is the mast in the form of a crucifix, against the sail being angels with the emblems of the Passion. On left is an angel with lamp, on right, a priest making the elevation, with a soul delivered from Purgatory. In foreground are persons picking up loaves and others embarking. The same cut is said by Schreiber to be in Kistler's 1497 German ed. mentioned below, and no doubt it is on that account that the present edition is assigned to the same press. Cf. the single cuts described by Schreiber II. 1709-12, and reproduction of one in Huth, Cat. Engr. 1910, p. 9.

"During the latter part of the Middle Ages there grew up a curious custom of founding confraternities or guilds in Germany, and especially along the Rhine and in Swabia, for men and women, called 'The Skiffs of S. Ursula.' These skiffs existed under the direction of monks, generally Carthusians, who served as captain, mate, and pilot of the several boats. The form of admission to the skiff was very simple. The candidate had to recite the Lord's Prayer and the Angelic Salutation thrice before a crucifix, kneeling, with outstretched arms; and every Friday he had to say

Matthaeus, ord. Praedic.—*continued.*

the Lord's Prayer sitting, standing, or walking, as he liked, and he was to undertake to recite certain psalms, or prayers, or assist at so many masses, to serve to stock the boat's hold with good works. A Strassburg skiff was loaded in 1480 with 6,455 masses, 3,550 psalters, 20,000 rosaries, 4,025 penitential psalms, 180,000 prayers on the Passion, 76,000 corporal chastisements, 11,000 Paternosters and 6,530 Ave Marias to the honour of S. Ursula, together with 35,000 vigils of nine lessons for the dead. Upon this abundant provision the passengers to eternity in the boat were at liberty to draw. The boat was provided with a sail—the veil of S. Ursula, which was composed of eleven thousand Our Fathers, one recited to the honour of each maiden of the saintly crew. Those who sailed in the boat of S. Ursula were provided with special indulgencies granted by the popes. These confraternities had their symbol—a boat, which was borne about in procession through the streets. These societies probably do not now exist, but I have myself seen on the Rhine ships on wheels gaily decked with flags drawn by horses through the streets, at Carnival times."—Baring Gould, Lives of Saints, XII.

The test begins with hymns, collects, &c., appropriate to the seven canonical hours, the first being:

(o) Uenerantes xp'i rose
Sup' mudu speciose
O ridetes margarite
Diligenter exquisite.

These end on A 3 vo, then on A 4 the tract itself, giving in the heading the name of the author Matthew, a Dominican doctor of theology. First are given reasons for the existence of this confraternity, its advantages, &c., occupying 10 chapters. On B 3 vo. follow 10 Questions, the first giving the legend as a reason for the name of the society; the 9th mentions the fraternity of the Rosary and the Dominican Michael de Insulis (? of Lille, ? at Cöln, 1476-9). On C 1 begins the 2nd part, cap. 5, dealing with the construction of the boat in nautical metaphor. Caps. 6 & 10 give particulars of devotional exercises expected from the layman as well as clergy (see above). An Oratio follows cap. 10 and ends the tract as above; verso blank.

Catalogue of Collection of Early German Books in Library of C. Fairfax Murray.

186 **MELBER** (Joannes).

Vocabularius Praedicantium.

(IN LATIN AND GERMAN.)

BLACK LETTER, LONG LINES, 32 TO A FULL PAGE, 236 LL. LAST BLANK, WITHOUT MARKS, TEXT RUBRICATED, CONTEMPORARY MS. NOTES IN MARGINS.

Thick small 4to, *crushed brown morocco extra*, *antique style*, *g. e.*, *by F. Bedford.*

Without place, date, or printer's name. (Speier, Peter Drach, about 1477-1485). **£31 10s**

Hain, *11023. Not in Proctor, therefore not in the British Museum Library or in the Bodleian Library. The first leaf is blank on the recto, and on the verso are eight lines of Latin verse, beginning:—

"Si te materne reboratur inertia lingue.
Quo minus ad ppl'm fundere verba queas."

The vocabulary begins on the next page, but it is preceded by a short preface at the

(Continued over)

Melber (Joannes)—*continued.*

top of the page, speaking of the necessity which had existed for such a work. It goes on to say, "Demum auctoritas inducat clarissimi doctissimiq sacra litera pfessoris: magistri Jodoci eychman de calwe: a quo dum p plurimos iam annos heydelberge predicando quoslibet accuratissime docuit: huius noui plenam sumpsit origine series opusculi." The book ends on the verso of the 235th leaf, with the words "Zona gurtel."

187 **MOLITORIS** (Ulrich), of Constanz.

De lamis et pythonicis mulieribus.

BLACK LETTER, 35 LONG LINES TO A PAGE, WITH 6 VERY CURIOUS FULL-PAGE WOODCUTS.

4to, *half vellum.*

(Reutlingen, Johann Otmar, after January 10, 1489.) **£8 10s**

Hain-Copinger, *11536. British Museum Catalogue I.A., 10727. Proctor, 720. Good copy of an excessively rare book, with the woodcuts carefully coloured and with the last blank leaf. Title page missing.

188 **MONTALDO** (Adam de).

Passio Domini carminibus heroicis edita.

ROMAN LETTER, 32 LINES. CAPITAL SPACES, WITH GUIDE LETTERS.

Small 4to, *half morocco, t. e. g.*

Without place, date, or printer's name. (Rome, Eucharius Silber, about 1485.) **£3 3s**

Hain-Copinger, 11554. Proctor, 3901. British Museum Catalogue I.A., 19089. TALL COPY OF THIS RARE AND INTERESTING BOOK.

"THE INFAMOUS HAMMER OF WITCHES"

189 **MORGENSTERN** (G.).

Sermones contra omnem mundi perversum statum.

BLACK LETTER, DOUBLE COLUMNS, 36 LINES TO A FULL COLUMN, WITH SIGNATURES, FOLIATION AND HEADLINES.

Strassburg, Wilhelm Scheffener de Roperschwiler, 1508.

SPRENGER (Jacobus) and **HENRICUS INSTITORIS.**

Malleus Maleficarum.

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL COLUMN, WITH SIGNATURES, WITHOUT FOLIATION OR CATCHWORDS, CAPITALS SUPPLIED IN RED AND BLUE ALTERNATELY.

(Speier, P. Drach, about 1492.)

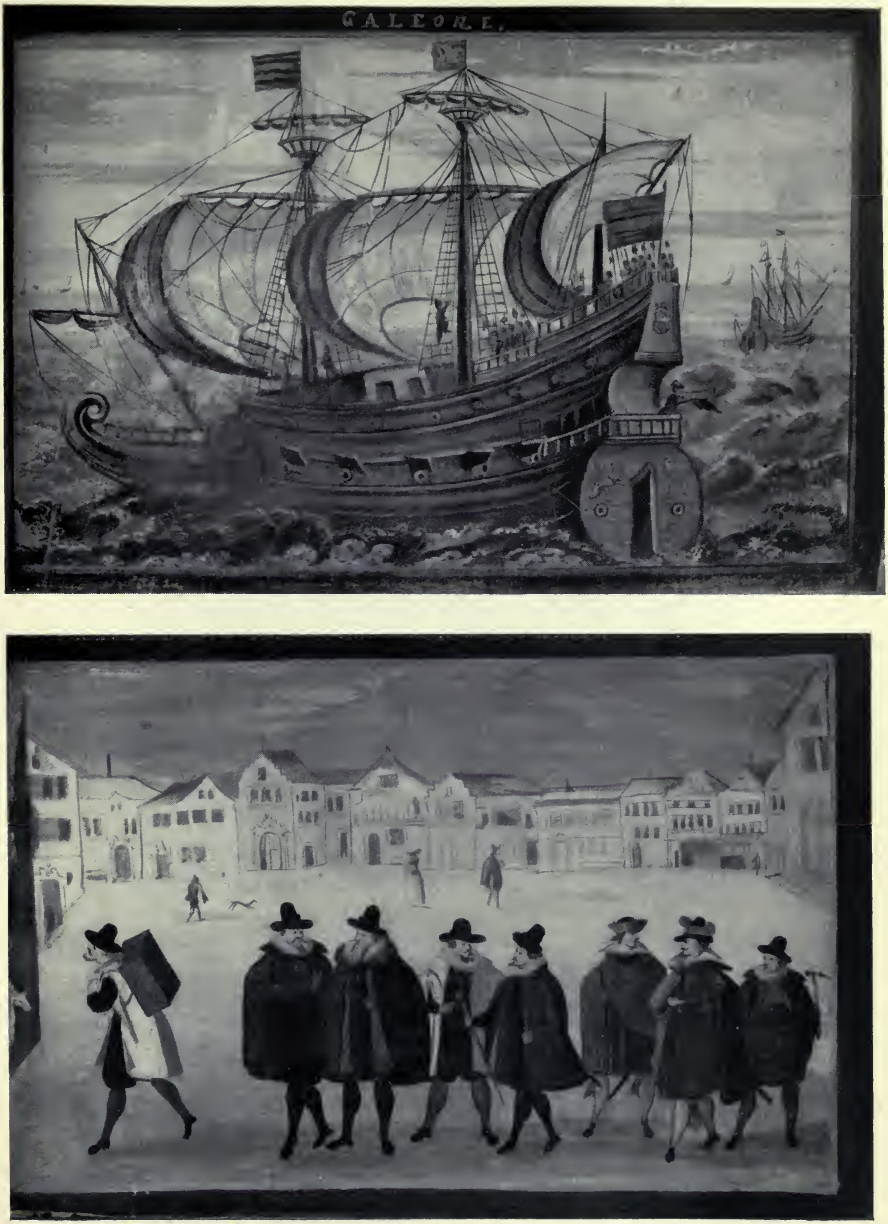
In one volume. *Original stamped calf over wooden boards, clasps.* **£10 10s**

I. Only one other book was produced at this press. The above is a clean copy.

II. Hain, 9240. Proctor, 2389. Not in the Bodleian Library. B.M. Catalogue I.B., 8615.

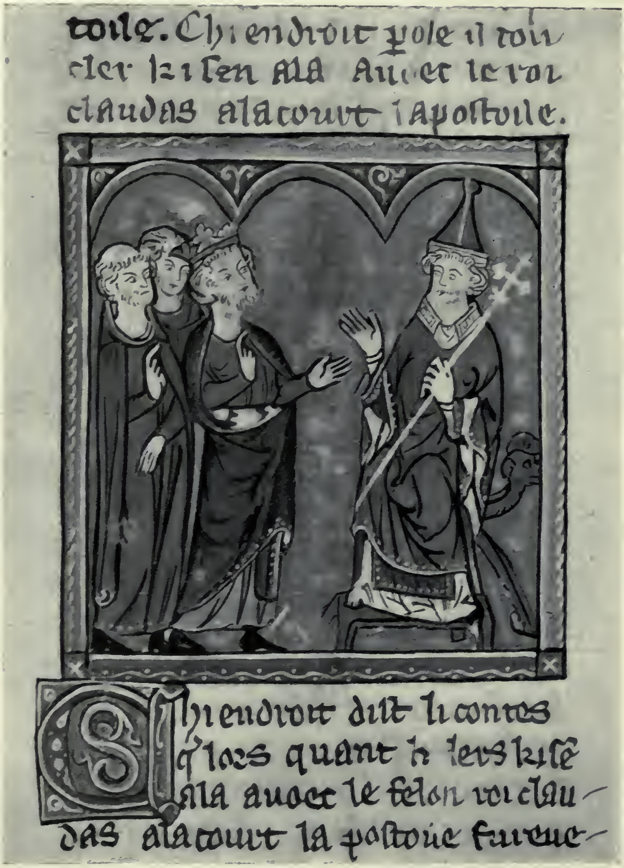
A clean copy of the famous "Hammer of Witches," to which so many unhappy women owed torture and death.

PLATE XIII.



Two Miniatures from "Liber Amicorum" (XVIIth Century).
Album with 55 Miniatures
See Item No. 60.

PLATE XIV.



toile. Chi endroit ꝑole il tou
cler ki ſen ala auec le roi
claudas ala court lapoſtoile.

Chi endroit diſt li contes
q̃ lors quant li clers ki ſe
ala auec le felon roi clau-
das ala court la poſtoile furent-

A MINIATURE FROM A FRENCH MANUSCRIPT ROMANCE "MERLIN ET ARTHUR"
With 14 Miniatures written and illuminated about A.D. 1290
See Item No 66.

190 **NATALIBUS** (Petrus de, Episc. Equilin.).

Catalogus Sanctorum.

(*F. 1a begins*) Catalogus Sanctorum et Gestorum eorum ex diversis voluminibus collectus editus a Reverendissimo in Christo Patre Domino Petro de Natalibus de Venetiis Dei Gratia Episcopo Equilino.

(*Colophon*) Vicentiae per Henricum de sancto ursio librarium solerti cura ipressu3 . . . MCCCCLXXXXIII.

ROMAN LETTER, DOUBLE COLUMNS. NUMEROUS FINE ORNAMENTAL INITIAL LETTERS.

EDITIO PRINCEPS.

Folio. *In its original binding of oak boards, covered with stamped leather, brass bosses and corner-pieces, the sides covered with interlaced and floral stamped work.*

Vicenza, Rigo di Ca Zeno (Henricus de S. Ursio), 1493. **£11 11s**

*** Hain-Copinger, *11676. Proctor, 7173, types 3, 9.

THE FIRST SPANISH GRAMMAR IN THE SPANISH LANGUAGE.

191 **NEBRISSENSIS** (Ael. Antonio).

Gramatica castellana.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE, DEDICATION PRINTED IN RED, WITH BOTH BLANK LEAVES AT BEGINNING AND END.

4to, *original vellum binding.*

Salamanca, segundo grupo gotico, August 18, 1492. **£210**

Haebler, 470. Hain, 11689.

ONLY TEN SPANISH LIBRARIES CONTAIN COPIES OF THIS BOOK. ACCORDING TO HAEBLER, OUTSIDE SPAIN THERE IS ONLY A FRAGMENT OF 8 LEAVES IN THE BODLEIAN LIBRARY, OXFORD.

192 **NICOLAUS DE LYRA.**

Postilla super actus apostolorum, epistolas canonicales et Apocalypsim.

BLACK LETTER, DOUBLE COLUMNS, 52 LINES TO A FULL COLUMN, SPACES LEFT FOR CAPITALS, WITH SIGNATURES AND HEADLINES.

Folio, *vellum, g. e.*

Mantua, Paul Joannes de Butschbach, 1480. **£10 10s**

Not seen by Hain-Copinger, 10395. Proctor, 6896. A fine copy of an early Mantuan Press.

193 **NIDER** (Joannes).

Consolatorium Timoratae Conscientiae.

BLACK LETTER, 30 LINES.

Tractatus de Contractibus Mercatorum.

BLACK LETTER, RUBRICATED, WITH NUMEROUS PAINTED INITIAL LETTERS IN RED AND BLUE.

THE TWO WORKS IN ONE VOLUME.

Small 4to, *calf antique, yellow edges.*

(Cologne, Ulrich Zel, about 1470.) **£9 9s**

I. Hain-Copinger, 11806. Proctor, 843. British Museum Catalogue I.A., 2820.

II. Hain-Copinger, *11822. Proctor, 844. British Museum Catalogue I.A., 2823.

*** FINE COPIES OF BOTH WORKS.

194 **NIDER** (Joannes).

Manuale Confessorum.

Dispositorium Moriendi, 27 LINES TO A FULL PAGE. THREE AND FOUR-LINE SPACES LEFT FOR INITIALS.

2 vols. in 1.

Small 4to, *handsomely bound in full pig-skin with ornamental blind tooling on sides and back.*

Cologne, Ulrich Zel, about 1470. **£9 9s**

I. Hain, *11835. British Museum Catalogue I.A., 2830.

II. Hain, *11828. British Museum Catalogue I.A., 2830.

BOTH BOOKS ARE FINE EXAMPLES FROM THE FIRST PRESS AT COLOGNE.

195 **NONIUS MARCELLUS.**

De Proprietate Sermonis.

(*Colophon*) Nonii Marcelli peripatetici Tiburticensis Compendiosa doctrina ad filium de Proprietate sermonum impressa Venetiis industria atque impendio Nicolai Ienson Gallici. MCCCCLXXVI.

PRINTED IN ROMAN LETTERS, LONG LINES, 34 TO A FULL PAGE, 193 LL. WITH SIGNS (INCLUDING TABLE 20 LL.), OF WHICH A1, A BLANK, IS WANTING, BUT THIS COPY HAS THE BLANK FOR C2.

Folio, *bound by Kalthoeber* (*with his ticket*) *in straight-grained crimson morocco, line tooled inside dentelles, joints, g. e.* (*with a bishop's arms on cover*).

Venice, Jenson, 1476. **£36**

Hain, 11901. Proctor, 4098. FINE TALL COPY, WITH WIDE MARGINS.

196 **PEREGRINUS.**

Sermones de tempore et de sanctis.

BLACK LETTER, 40 LONG LINES TO A FULL PAGE, WITH SIGNATURES, WITHOUT FOLIATION OR CATCHWORDS, LARGE ORNAMENTAL INITIAL IN COLOURS WITH PEN ORNAMENTATION ON FIRST LEAF OF TEXT, OTHER INITIALS SUPPLIED IN RED.

Folio, *crimson calf gilt, r. e. g.*

(Cologne, I. Koelhoff, about 1481.) **£12 12s**

Not in Hain. Proctor, 1062. No copy in the British Museum. Several blank margins restored, large copy, partly uncut.

197 **PEROTTUS** (Nicolaus).

Cornucopiae linguae Latinae.

Folio, *bound in old oak boards, leather back.*

Venice, Paganinus de paganinis Brixiensis, May 4, 1489. **£4 4s**

FINE TALL COPY.

Editio Princeps. Hain, *12697. Proctor, 5162.

198 **PERSIUS** (Aulus Flaccus).

Opera.

Cum glosis Scipionis Ferrarii Georgii filii de monte ferrato. Satirae I., II., III , IV., V. & VI.

Square 8vo, *contemporary vellum.*

Without place, date or printer's name. (Italy, about 1500.) **£2 15s**

Not in Hain. Brunet makes a special reference to this edition. The second folio contains a letter of Franciscus Rossetus, Veronensis, studioso adolescenti Scipioni veneto Georgii Monteferrato.

According to Passow (in his edition of Juvenal, Leipzig, 1809) the commentator Ferrarius shows a critical judgment which is quite exceptional and has more knowledge of classical antiquity than Fontius and Britannicus.

199 **PHALARIS.**

Epistole (traducte di greco in latinum da Francesco Aretino et in volgare da Bartol. Phontio Fiorentino).

Roman Letter, long lines, 27 lines to a page.

4to, *calf neat, g. e.*

Firenze, per Francesco Di Dino di Jacopo, 31st July, 1489. **£8 10s**

Hain, 12905. Proctor, 6337.

200 **PHILELPHUS** (Joannes Marius).

Epistole. Ludovicus Mondellus Ordinis minor doctorq theologus Octaviano Ubaldino merchatelli domia illustrissimo ducis Urbini Germano dignissimo, doctorumq uinorum Patroni.

Small 4to *wrappers.*

Venice, Joanne de Monteferrato, 1492. **£3 3s**

Hain, 12976. Numerous contemporary MS. notes.

201 **PHILELFUS** (Joannes Marius).

Epistolare Maria Philelfi (Epistolarum Novum).

Roman letter, 34 long lines to a full page.

Small 4to, *original limp vellum, with full long vellum flap.*

Basel, Johann Amerbach, 1495. **£9 9s**

Hain, 12979. Proctor, 6707. B.M. Catalogue I.A., 37386.

A very interesting and well preserved piece of Swiss binding.

202 **PIUS II.**

De duobus amantibus et de remedio amoris cum epistola retractatoria ad quendam Karolum.

Black Letter, 40 long lines to a page, capital spaces.

4to, *half vellum.*

Leipzig, Conrad Kachelofen (1489?-1497?). **£3 15s**

Hain, *226. B.M. Catalogue I.A., 11686

203 **PLATINA** (Bartholomeus).

Dialogus de Flosculis quibusdam Linguae Latinae ad Laelium.

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE, WITH SIGNATURES BUT WITHOUT CATCHWORDS, HEADLINES OR FOLIATION.

4to, *dark green morocco gilt, g. e.*
Milan, Antonius Zarotus, 1481 **£11 11s**

Not seen by Hain, 13061. Proctor, 5810. Last leaf restored.

204 **PRAECORDIALE DEVOTORUM.**

PRINTED IN BLACK LETTER (2 TYPES), 22 LINES TO A FULL PAGE. WOODCUT ON REVERSE OF TITLE, OF A PRIEST KNEELING BEFORE AN ALTAR. CAPITALS AND PARAGRAPH-MARKS SUPPLIED IN RED.

Square 12mo, *half leather binding.*
Strassburg, Johann Prüss, 1489. **£5 10s**

Hain, *13318. Proctor, 546. British Museum Catalogue I.A., 1665. It escaped the Notice of Kristeller (Strassburger Bücher). A Contemporary inscription shows that this book was acquired by a Carthusian monastery (Zeelham, near Diest) shortly after its publication.

THE ROME PTOLEMY OF 1490 WITH METAL ENGRAVED MAPS.

205 **PTOLEMY.**

Cosomographia latine interprete Jacobo Angelo ex emend. Domitii Calderini.

53 LINES TO A PAGE.

ROMAN LETTER, DOUBLE COLUMNS, WITH 27 BEAUTIFULLY ENGRAVED COPPERPLATE MAPS.

2 vols. in 1.
Folio, *sealskin, g. e.*
Rome, Petrus de Turre, 1490. **£52**

Hain-Copinger, 13541. Proctor, 3966. The text of this rare edition which contains the metal engraved maps of the 1478 edition begins with the Registrum Alphbeticum and ends with "De locis ac mirabillibus mundi." A few pages stained by damp and some pages repaired.
Very rare.

206 **RAMPEGOLLIS** (Antonius de).

Buch genant die Guldin Bibel. Innhaltend belonung der tugennt unnd strouf der laster.

BLACK LETTER, 30 LONG LINES TO A FULL PAGE. WITH SUPERB LARGE COLOURED WOODCUT INITIAL LETTERS.

Folio, *boards.*
(Augsburg, Ludwig Hohenwang, First Press, 1477.) **£55**

Hain, *13690. Proctor, 1740. British Museum Catalogue I.B., 6177. Fine rubricated

Rampegollis (Antonius de)—*continued.*

copy with the celebrated subscription which was subsequently added to all known copies and which aroused so many controversies among bibliographers "Hie endet die guldin bibel gedrukt zu Augsburg." The translation of the text and the design of the magnificent initials has been attributed to Ludwig Hohenwang, the printer. "As the alignment of the colophon is crooked, and the ink darker, it was probably added as an after-thought with a hand-press to avoid the appearance of incompleteness which the book would otherwise have. (Cf. A. F. Butsch, Ludwig Hohenwang, etc.)." (B.M. Catalogue of Books printed in the XVth Century.)

207 **ROLEWINCK** (W.).

Fasciculus temporum omnes antiquorum cronicas complectens.

WITH MANY QUAINT WOODCUTS OF MEN AND CITIES.

Folio, *original binding of wooden boards covered with stamped leather.*

(Strassburg, not before 1490.) **£12 12s**

Hain, 6916. Proctor, 563. Not in the British Museum Library. The large woodcut on the verso of the first folio shows the Author presenting his work to the Emperor Maximilian. On folio 66 there is an account of the famous Pope Joan whose story he credits, but he does not allow her to rank in the Catalogue of Popes. On folio 68 recto is a summary of the characters of eight scandalous Popes.

208 **SAVONAROLA** (G.).

Breve & utile tractato della Humilita (composto da fratre Hieronymo da Ferrara dell ordine delli predicatori).

A FINE FLORENTINE WOODCUT OF JESUS WITH THE CROSS ON FIRST PAGE AND ANOTHER ON A2.

Small 4to, *bound by Riviere in full crushed levant morocco extra, g. e.*

Without place, date or printer's name. (Florence, about 1492.) **£14 14s**

"The title-cut, is Jesus holding his Cross with his left hand, while blood streams from the right into a chalice. This differs from that in the Imitatio Christi (Kristeller, cut 16). It has a border, the architecture behind the figure of Jesus is slightly more elaborate, and the cross is held more upright, so that the bar comes behind the head instead of clear above it. The second woodcut is of God the Father with Jesus on his lap, the Holy Dove hovering above."

Hain, 14375 (without having seen it). Proctor, 6447. With the "Epistola a una devota donna Bolognese." Not in the Bodleian Library.

209 **SCHEDEL** (Hartmann).

Liber Chronicarum, cum figuris et ymaginibus.

WITH ABOUT 1800 SUPERB WOODCUTS BY WOHLGEMUTH AND WILHELM PLEYDENWURFF. BLACK LETTER, 64 LONG LINES TO A PAGE. WITH ILLUMINATED INITIALS.

Large folio, *crimson morocco, fully gilt, g. e., by Riviere.*

Nuremberg, Anton Koberger, 12th July, 1493. **£95**

Hain, 14508. Copinger I., p. 431. Proctor, 2084. British Museum Catalogue I.C., 7451-3. Pollard, Essay on Colophons, p. 121. Dibdin, Bibl. Spencer., III., 255-80. Muther,

(Continued over)

Schedel (Hartmann)—*continued.*

424. Schreiber, 5203. Morris, Ger. Wdcts., No. 83, and pp. 35-6. Dodgson I., pp., 228, 246-8.

"The book commences with a xylographic title-page (really that to the Table). The table begins on next page, ending on verso of 20th leaf. The text begins on 21st leaf (numbered " Foliu I.") with " Epitome of the six days' Creation," on verso being the full-page cut of the Creator enthroned. Then the account of the beginning of all things, ff. 2—6. " Prima etas mundi " on verso with a cut of Eve's creation, the second Age beginning on f. 11, the third on f. 21 vo., fourth on f. 46 vo., fifth on f. 64, sixth (dating from the birth of Christ) f. 95, ending A.M. 6691 A.D. 1492, on f. 258 vo. with a panegyric of Maximilian I. and mentioning Conrad Celtis and M.A. Sabellicus as historians; this is dated 23 May, 1493, and has the woodcut initials HA. S. D., no doubt signifying " Hartmann Schedel Doctor. . . ." Below this are six lines calling attention to the blank leaves provided for additional matter and MS. notes. These three leaves are entirely blank but for the heading: " Sexta etas mundi " on recto and verso, and the folios on the rectos only; CCLVIII., CCLX., CCLXI.

Then follows " Septima etas mundi," ff. 262-4 vo., dealing with Antichrist, &c., ending with a poem on Death. Then " Ultima etas mundi " (ff. 262-6, dealing with the Last Judgment and ending with Schedel's explicit 4 June 1493).

A few of the next leaves are headed " Sextas etas mundi "; this section deals with the history of the provinces of Germany, by Aeneas Sylvius. After the introduction on f. 267, follows on verso a large cut of Aeneas (Pius II.) and Frederick III. seated on one throne. On f. 268 is the original dedication (1458) to Antonius (Cerda) cardinal. Commences with Hungary, Wallachia, &c., on f. 274, being an account of the siege of Constantinople, followed by Prussia, Saxony, Bohemia, &c. From f. 288, France, Britain, Spain, Portugal, and Italy. On f. 299 description of Germany, followed by a map of N. Europe, occupying ff. 299 vo. 300. On verso of last is the colophon informing one that the printing of the book was promoted by Sebald Schreyer and Sebastian Cammermeister, and that it was illustrated by Michael Wolgemut and Wilhelm Pleydenwurff.

Then follows the "De Sarmacia regione Europe," a description of Poland, consisting of five leaves unnumbered, ending on verso of last with Latin verses on the exploits of Maximilian.

The woodcuts illustrating this monumental work are of various sizes, the largest extending over two pages. According to the computation of Mr. S. C. Cockerell (Morris, German Wdcts.), there are 645 different cuts plus 1164 repeats, giving a total of 1809. Folio, 1 vo., the Creator enthroned, the design probably adapted from Breydenbach, 15, Geneal. of Noah's sons. 66 vo., Gates of the Temple, &c. 67 vo., Plan of the Temple. 101 vo., Christ and Apostles, 186 vo., Genealogy of Henry II. 262 vo., Expulsion of Antichrist. 265 vo., Last Judgment.

Thirty-one cuts extend across two pages. Some of these are: Fol. 183-4, Emperor, electors, &c. 12-13, Map of the ancient world. 299-300, Map of Northern Europe.

Other important cuts are: ff. 2-7, The Creation (7 cuts). 5 vo., the Universe and Heavenly Host, 6 vo., -9. Creation of Eve, the Expulsion from Paradise, Adam delving, Eve nursing her two children (3 cuts). 267 vo., Pius II. and Frederick III.

Some minor details in the cuts, taken in order of occurrence, as follows: 5 vo., the Winds. 7, exotic trees in Eden. 11, Noah's Ark. 12, Monsters. 12-13, Map of the World, with names of 12 winds, Fortunate Isles marked. 30 vo., Crossing Red Sea. 31 vo. -3, 66-7 vo., Blocks from Koberger's Latin Bible 1481, according to Dodgson. 41, Ulysses' ship. 47 vo., Judgment of Solomon. 71, Zeuxis and Parrhasius drawing and painting. 75 vo., Alexander Magnus. 92 vo., books burning

Schedel (Hartmann)—*continued.*

(Alexandrian library). 93 vo., Octavian and the Sibyl. 104 vo., Martyrdom of S. James the Less. 108, St. Luke painting; and the levitation of S. Mary Magdalen. 162 vo., S. Sebald. 182, S. Wolfgang holding axe and model of church. 183 vo. Figures and Arms of Electors, Dukes, &c. 184 vo. Arms of Cities. 186, Henry II. and Kunegund holding a model of Bamberg Cathedral between them. 198, S. Bernard. 217, Priest with Eucharist passing over bridge at Utrecht, which breaks and throws revellers in the water. 258, Figure of Maximilian, with account of his exploits; the orb held in his hand is made to reflect the windows whence the light proceeds, an early instance. 264, a Dance of Death. The numerous cuts of Saints are of interest as showing their attributes.

A few memoranda on the text follow. Ff. 46, England and London " urbs mercatoribus et negociatoribus maxime celebrata." 62 vo., Invention of Chess. 98, Verses on Ratisbon and Patron Saints. 137 vo., Description of Attila's personal appearance. 138, Legend of S. Ursula. 191, 243 vo., Greek words cut in wood. 197 vo., Account of Prester John. 238, Wickliffe and Hussites. 240, 245, Caspar Schlick and the " Duo Amantes " of Aeneas Sylvius. 241 vo., John Huss, Jerome of Prag. 252 vo., Note on Invention of Printing at Mainz in 1440. 256, Siege of Rhodes. 256 vo., Conr. Celtis laureated. 269, Pope Joan. 289, Note on England, mentioning " our fried " Adam Moleynes (bp. of Chichester, &c., died 1450). 290, Portugal and Navigators, including Martin Behaim of Nürnberg (1430-1506) in 1483. " The passage claiming to have discovered new islands in the New World is said to be an interpolation in the original MS., and is evidently a counter claim set up in consequence of the discovery achieved by Columbus," see Harisse.

It appears that the original cost of this book was two Rhenish florins, unbound and uncoloured; or six fl. coloured and bound, see Thausing's Dürer." *Catalogue of Early Printed German Books in the Collection of C. F. Murray.*

210 **SCHEDEL** (Dr. Hartmann).

Buch der Croniken und Geschichtens mit Figuren und Pildnussen von anbigen der Welt bis Auf diese unsere zeit (translated by George Alt).

The famous Nuremberg Chronicle. WITH ABOUT 1800 SUPERB WOODCUTS BY WOHLGEMUTH AND WILHELM PLEYDENWURFF. BLACK LETTER, 64 LONG LINES TO A PAGE. [With German text.]

Large folio, *sealskin, g. e.*

Nuremberg, Anton Koberger, 23rd December, 1493. **£52 10s**

Hain, *14510. British Museum Catalogue I.C., 7458.

" The Contents of each page of text are the same as those of the original Latin edition (12th July of the same year) as far as leaf CCLVIII, the cuts being the same, except for variations in the smaller ones doing duty for Kings, etc., The three leaves left blank for additions in the Latin issue are omitted, although the text on CCLVIIIb ends; zu beschreibung me gschihten oder Kuenftiger ding sinn hernach ettliche pletter lere gelassen. The next four leaves are occupied by the description of Antichrist and the Last Judgment (five leaves in the Latin). Then follows the additional matter of the last five leaves of the Latin, omitting the sapphics on Maximilian. Last comes Aenes Sylvius' description of Europe (leaves CCLXVII seqq. of the Latin), much cut down, the account of Italy expressly omitted so as not to weary the German reader. The map occupies the two pages preceding the colophon." (British Museum Catalogue of Books printed in the XVth Century.)

FIRST BOOK PRINTED AT TREVES.

211 **SCHILDIS** (Hermannus de).

Speculum sacerdotum de tribus sacramentis principalibus.

BLACK LETTER, 30 LONG LINES TO A FULL PAGE.

4to, *half vellum.*

Treves (Johannes Colini and Gerhardus de Nova Civitate?) about August 15th, 1481. **£45**

Hain-Copinger, *14523. Proctor, 2851. B.M. Catalogue of 15th Century Books, I.A., 11403. THE FIRST AND PROBABLY ONLY BOOK PRINTED AT TREVES IN THE 15TH CENTURY. The only copy in U.S. of America is in the famous Ann Mary Brown Memorial Library at Providence which specialises in the first books of fifteenth century presses.

FIRST BOOK PRINTED AT TREVISO.

212 **SENECA.**

Opera. (In Latin.)

BLACK LETTER, 53 LONG LINES TO A FULL PAGE. VACANT SPACES LEFT FOR INITIALS. INITIALS PAINTED IN RED.

Folio, *marbled calf, back gilt, g. e.*
Treviso, Bernard, di Coloniae, 1478. **£18 18s**

Hain, 14591. Proctor, 6484.
THE FIRST BOOK PRINTED AT TREVISO IN ITALY. Fine specimen with wide margins.

213 **SILIUS ITALICUS.**

Punicorum libri XVII. Cum comment. Petri Marsi.

RUBRICATED.
Folio, *full vellum.*
Venice, Baptista de Tortis, 1483. **£5 5s**

Hain, *14739. Proctor, 4619.
VERY TALL AND CLEAN COPY. A few pages slightly wormed.

214 **TAXAE.**

Taxae Poenitentiariae Apostolicae.

F. 1*a*. Taxe Sacre Penitentiarie Apl'ice Incipiunt.

BLACK LETTER, 33 LINES TO A PAGE.

4to, *vellum.*

Without place, date or printer's name. (Rome, Stephan Plannck.) **£2 2s**

Hain, 15361. Not in Proctor, therefore no copy in the British Museum Library or in the Bodleian Library.

215 **TERENTIANUS MAURUS.**

De litteris, syllabis et metris Horatii.
Roman letter, 39 lines to a page.
Folio, *old boards.*
Milan, U. Scinzenzeler, 1497. **£7 10s**

Not in Hain. Proctor, 6034. Some leaves wormed.

*** In this treatise the general rules of Latin versification are given and the different kinds of Latin verse are defined—each in the measure of the question, thus hexameter verse is defined by hexameter verse and iambic verse by iambic verse.

This volume is the Editio Princeps and is of extraordinary rarity.

Dibdin devotes four pages to its description. Dr. John Taylor, the Editor of Demosthenes and Lysias, made the following note in his copy: "This is judged to be the only copy of this Edition in England, if not in the whole world. If so, it is worth any money. Dr. Askew could find no copy of it in his travels over Europe, though he made it his earnest and particular search in every library which he had an opportunity of consulting."

Printed not after 1463.

The Second Book printed by Mentelin.

216 **THOMAS DE AQUINAS.**

Summa, Secunda secundae Partis.

Black letter, double column, 59 lines to a full page. Spaces for capitals. Capitals and paragraphs marks and page-headings in red and blue. Many initials with pen ornamentation.

Folio, *magnificent ancient pigskin binding over wooden boards, brass bosses, clasps, and corners (slightly repaired).*
Strassburg, Johann Mentelin, not after 1463. **£200**

Hain-Copinger, *1454. Copinger I. p. 38. Proctor, 199. Pellechet, 1045. British Museum Catalogue I.C., 508.

Editio Princeps and also the Second Book printed by Mentelin.

"His Biblia latina is printed not after 1461, while the Thomas Aquinas is printed not after 1463."

According to a manuscript note in the copy which is in the library at Schelestadt in Alsace, the book was bought from Mentelin himself in the year 1463, see Pellechet, 1045.

No other impressions of Mentelin can be dated before 1466. Our copy has fine broad margins. The Rubricator has signed the book in two places. At the end of the tabula, "Ihs + M. Franciscus. orate pro illuminatore amor(nus) Jhu."

From the ancient Franciscan Convent library of Duren (Rhine).

In magnificent condition.

"This is the first edition of this book and earliest appearance of any part of the Summa." Mentelin is said to have been printing in 1458 but the earliest date (rubricated) in one of his books in 1460. Only four of his books have a printed date (1473, 1476 and 1477). He died 12 December 1478. His business was continued by his son-in-law Adolf Rusch (the "R-printer"). Another son-in-law of Mentelin was Martin Schott also a Strassburg printer."

217 **THOMAS AQUINAS.**

Questiones de quod libet.

BLACK LETTER, 2 COLUMNS, 40 LINES TO A PAGE, RUBRICATED.

4to, *original binding of oak boards, covered with reddish morocco with panels on sides and ornamental scroll work.*

Venice, Impensis Johannes de Colonia sociique ejus Johannes Manthen et Gherretzem, 1476. **£12 12s**

Hain, 1404. A few worm holes at end causing slight loss of text, otherwise fine clean copy with broad margins.

218 **THOMAS AQUINAS.**

Tertium sententiarum.

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL PAGE, NO SIGNATURES.

Thick 4to, *original calf binding over oak boards, with metal clasps.*

Cologne, Johannes Koelhoff, 1476. **£35**

Hain, *1479. British Museum Catalogue I.B., 3486.

A FINE SPECIMEN OF AN EARLY INCUNABLE WITH THE ORIGINAL BINDING AND THE FIRST BLANK LEAF. The copy described above comes from the Carthusian Monastery of Duelmen.

219 **THOMAS AQUINAS.**

Summa Theologica. Partes I. and II.

BLACK LETTER, DOUBLE COLUMNS, 62 LINES TO A PAGE.

2 parts in 1 vol., folio, *pigskin binding over wooden boards, brass bosses and corners (rebacked).*

Basel (Michael Wennsler), 1485. **£15 15s**

Hain, *1434. I & II. British Museum Catalogue I.C., 37121. Proctor, 7505-7507. Full margins. An interesting specimen of an ancient monastic binding.

220 **THOMAS AQUINAS.**

Summa. Pars. III.

BLACK LETTER, DOUBLE COLUMNS, 62 LINES TO A PAGE.

Folio, *half leather and wooden boards.*

Basel (Michael Wennsler), 1485. **£8 10s**

Hain, *1434 III. Proctor, 7508. Not in the British Museum or Bibliotheque Nationale, Paris.

Full margins.

221 **THOMAS AQUINAS.**

Catena super omnia evangelia dominicalia et ferialia.

BLACK LETTER, WITH WOODCUT INITIALS, 2 COLUMNS, 49-50 LINES TO A PAGE. 2 PARTS IN 1 VOL.

4to, *calf, g. e.*

Venice, Johannis Rubeus, de Vercelli, de Treviso, 1494. **£6 6s**

Hain-Copinger, 1337. Proctor, 5136. Pellechet, 940.

No copy in the Bodleian Library.

222 **THOMAS A BECKET.**

Vita et Processus Sancti Thome Cantuariensis Martyris super libertate ecclesiastica.

NEAT BLACK LETTER IN DOUBLE COLUMNS. ON THE REVERSE OF THE COLOPHON LEAF IS THE VERY STRIKING DEVICE OF THE PRINTER.

(*Colophon*) Impressus Parisii per Mgrm Joh'em philippi alemanu Anno dni millesimo quadrigetesimo nonagesimo quinto. seda Aprilis.

Small folio, *vellum.*

Paris, Johann Philippi, of Kreuznach, 1495. **£16 16s**

Hain, 15510. Proctor, 8238.

*** A biography of Thomas à Becket, Archbishop of Canterbury.

223 **THOMAS CANTIPRATANUS.**

" Der Bien Boeck " (The Book of the Bees). IN DUTCH.

(On aj, after the table): " Hier beghint een goet boeck dat ghehieten is een ghemeyn guet van der naturen der byen."

(*Colophon*) Dit teghen woerlighe boeck . . . is voleyndet en volmaket . . . by mii PETER VAN OS PRENTER TOT SWOLL, in Jaer ons here MCCCCLXXXVIII (with device).

LIT. GOTH., DOUBLE COLUMNS, 36 LINES, 187 LL., WITH SIGNATURES, 3 SEPARATE WOODCUTS ON TITLE OF AN APIARY, JESUS GATHERING IN RIGHTEOUS SOULS, AND THE DEVIL WICKED SOULS (TITLE INLAID), WITH A PAINTED BORDER, RUBRICATED, PAINTED RED CAPITALS.

Folio, *contemporary thick oak boards and leather, stamped with diagonal lines and quatrefoils.*

Zwolle, Pieter Van Os, second Press, 21st November, 1488. **£35**

Campbell, *1658. Proctor, 9131.

EXTREMELY RARE. DUTCH INCUNABLE.

THE THREE CUTS ON THE TITLE, WHICH ARE ON ONE BLOCK, ORIGINALLY APPEARED IN A BLOCK BOOK BIBLIA PAUPERUM.

There is an inscription on reverse of title, " Dit bien boeck tot Santa Maria in Nasaret en is een Convent boeck."

224 **THOMAS A KEMPIS.**

Opera (De Imitatione Christi, etc.)

BLACK LETTER, 2 COLUMNS, 53 LINES TO A FULL PAGE, AND HEADLINES. THE HEADLINES GIVE TITLES OF THE TRACTS AND THE FOLIATION.

Folio, *in contemporary binding of oak boards covered with stamped leather.*

Nuremberg, Caspar Hochfeder, 29th November, 1494. **£7 10s**

*** (*Folio* 1) Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio.

(*at end*) Opera et libri vite Thome d'Kempis hac charta qz salutari fine claudut' in vigilia Andree apl'i Anno xpi 1494. Nuremberge per Caspar Hochfeder opifice accuratissime impressi.

Hain-Copinger, *9769. British Museum Catalogue I.B., 8174.

225 **THOMAS A KEMPIS.**

Meditationes de Vita et Beneficiis Jesus Christi. (f. 1) De Vita et beneficiis saluatoris Jhesu Christi devotissime meditationes cum gratiarum actione.

LARGE WOODCUT OF THE HOLY FAMILY ON FIRST PAGE AND OF THE CRUCIFIXION ON REVERSE.

BLACK LETTER, CAPITALS IN RED, 32 LINES TO A FULL PAGE.

Small 8vo, *modern dark blue morocco.*

Without place, date or printer's name. (About 1499). **£4 4s**

Not in Hain. Not in Proctor, therefore not in the British Museum Library or in the Bodleian Library.

226 **TUCHER** (Hans).

Reise in das Gelobte Land.

BLACK LETTER, LONG LINES, 32 TO A FULL PAGE, WITH SIGNATURES BUT WITHOUT FOLIATION OR CATCHWORDS, INITIAL ON FIRST LEAF SUPPLIED IN RED, STAMP ON FIRST LEAF.

4to, *brown morocco, r. e.*

Nuremberg (Conrad Zeninger), 1482. **£21**

Hain, *15664. British Museum Catalogue I.A., 7951. Proctor, 2233. Pellechet II., p. 461.

AN EXCESSIVELY RARE EDITION (the second) of the famous travels to Palestine of Hans Tucher, a citizen of Nuremberg, in the year 1479, together with two Nuremberg knights and Duke Balthasar of Mecklenburg. This Nuremberg edition has been corrected in many particulars by the author, so much so that it might almost be termed the original edition.

227 **TUCHER** (Hans).

Wallfahrt und Reise in das gelobte Land.

BLACK LETTER, LONG LINES, 35 LINES TO A PAGE. WITHOUT MARKS, WOODCUT INITIALS.

Folio, *crushed blue morocco extra, g. e., by F. Bedford.*

Augsburg, Johann Schönsperger, 1482. **£24**

Hain, *15665. B.M. Catalogue I.B., 6271. Johann Schönsperger's first extant dated book was printed on September 1, 1482. The above is a good copy of a very early book from his press. This is the second issue of the first edition (both issued in 1482) by Schönsperger of one of the earliest books of travel written in German. Hans Tucher, a citizen of Nuremberg travelled to Palestine, leaving his native city on the 6th of May, 1479, together with two Nuremberg Knights and Duke Balthasar of Mecklenburg.

ONLY ONE OTHER COPY OF THIS SPANISH INCUNABLE IS KNOWN.

228 **TURRECREMATA** (Johannes de).

Quaestiones evangeliorum.

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL PAGE.

Folio, *original vellum.*

(Without printer's name, date or place, but Spain about 1490). **£63**

Haebler, 651. (5).

BIBLIOGRAPHERS DO NOT KNOW WHERE THIS BOOK WAS PRINTED OF WHICH ONLY ONE OTHER

Turrecremata (Johannes de)—*continued.*

COPY IS KNOWN, WHICH IS NOW IN THE LIBRARY OF THE HISPANIC SOCIETY OF AMERICA. HARRISSE IN AN ARTICLE HE PUBLISHED IN 1901 EXPRESSED THE BELIEF THAT THIS UNIQUE INCUNABLE WAS PRINTED WITH THE TYPES OF A SPANISH EDITION OF THE SACRAMENTAL OF CLEM SANCHEZ DE VERCIAL, BY AN UNKNOWN SPANISH PRESS.

THE PAPER AND THE WATERMARK ARE IDENTICAL WITH THE PAPER AND THE WATERMARK OF THE SACRAMENTAL.

229 **VALLA** (Laurentius).

De elegantia linguae latinae.

BLACK LETTER, DOUBLE COLUMNS, 54 LONG LINES TO A PAGE. WITH LARGE FULL-PAGE WOODCUT ON THE TITLE (2 CROSSED ARROWS BELOW SAINT SEBASTIAN MARTYRED ABOVE THE VIRGIN AND CHILD), AND ANOTHER SPIRITED WOODCUT OF THE CRUCIFIXION.

Folio, *vellum, gilt borders on sides, inside dentelles, g. e.*
(Without name or place, but Spain about 1490).
(SEE ILLUSTRATION, PLATE No. XXII.). **£75**

NOT IN HAEBLER, HAIN, OR ANY OTHER BIBLIOGRAPHY.

230 **VERDENA** (Johannes de).

Sermones dormi secure de tempore.

BLACK LETTER, DOUBLE COLUMNS, 47 LINES TO A FULL PAGE, WITH PRINTED HEAD LINES, SPACES LEFT FOR CAPITALS WITH GUIDE LETTERS. THE CAPITALS, INITIAL STROKES AND PARAGRAPH MARKS ARE BEAUTIFULLY SUPPLIED IN RED.

Folio, *bound in modern sprinkled calf, gilt, crest in gold on covers, g e., by Hains.*
Strassburg (printer of the 1483 Jordanus de Quedlinburg), 1485.
£10 10s

Hain, *15974. Copinger (Part I.), gives Johannes Gruninger as the printer, but in British Museum Catalogue I.B., 1840, the book is ascribed to the "printer of the 1483 Jordanus de Quedlinburg."

A large and clean copy containing the blank leaf which has been bound in before the title.

ONLY THREE OTHER COPIES KNOWN OF THIS SALAMANCA INCUNABLE.

231 **VERINUS** (Michael).

Disticha.

ROMAN LETTER, 27 LONG LINES TO A FULL PAGE.

4to, *crimson morocco, richly gilt borders on sides, inside dentelles, g. e.*
Salamanca, segundo grupo romano, 1496. **£115**

Haebler, 672. Not in Hain. ONLY 3 COPIES ARE KNOWN OF THIS EXCESSIVELY RARE BOOK, OF WHICH ONE IS IN THE NATIONAL LIBRARY, MADRID, ONE IN THE PROVINCIAL LIBRARY AT CACERES, AND THE THIRD IN THE NATIONAL LIBRARY AT NAPLES.

THE ONLY COPY KNOWN AND DESCRIBED BY HAEBLER OF A SPANISH INCUNABLE.

232 **VILLADIEGO** (Gundisalvus de).

De irregularitate.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE.

4to, *original calf (rebacked).*

Salamanca, second gothic group, 1495. **£195**

Haebler, 686 (5). The only copy known and described by Haebler. It was discovered during the course of a long search for unknown incunabula in Spain.

THE FIRST BOOK PRINTED BY HUTZ AND SANZ.

233 **VILLADIEGO** (Gundisalvus de).

Contra haereticam pravitatem et de irregularitate.

BLACK LETTER, DOUBLE COLUMNS, 50 LINES TO A FULL PAGE.

Folio, *green morocco with elaborate gilt panel borders on sides, inside dentelles, g. e., by Miguel Rius.*

Salamanca, Leon. Hutz and Frater Lope Sanz, Jan. 8, 1496. **£125**

Haebler, 686. Not in Hain.

FEW OF THE BOOKS WHICH WERE PRINTED BY HUTZ AND SANZ CONTAIN INDICATIONS WHICH ENABLE BIBLIOGRAPHERS TO ATTRIBUTE THEM WITH CERTAINTY TO THEM. ..

THIS IS THE FIRST ONE TO CONTAIN FULL INDICATIONS AS TO PLACE PRINTER'S NAME AND DATE AND IT IS EQUALLY THE FIRST BOOK WHICH WAS PRINTED BY THEM.

ONLY 9 SPANISH LIBRARIES CONTAIN COPIES OF THIS BOOK. ACCORDING TO HAEBLER THE ONLY COPIES KNOWN OUTSIDE SPAIN ARE IN THE BRITISH MUSEUM LIBRARY AND IN THE LIBRARY OF QUEEN'S COLLEGE, OXFORD.

THE BOOK WAS DEDICATED BY THE AUTHOR TO QUEEN ISABELLA, WIFE OF FERDINAND OF SPAIN.

ONE OF THE RAREST SPANISH INCUNABULA WITH FINE SPANISH WOODCUTS

234 **VILLENA** (Henrique de).

Los doze trabajos de Ercules. Aplicolos a los doze estados del mundo. Es asaber; estado de principe; estado de perlado; estado de cavallero; estado de religioso; estado de cibadano; estado de mercader; estado de labrador; estado de official; estado de maestro; estado de dicipulo; estado de solitario; estado de muger. Y un tractado muy provechoso; de la vida bien aventurada.

WITH XYLOGRAPHIC TITLE AND 12 FINE SPANISH WOODCUTS ILLUSTRATING THE TWELVE LABOURS OF HERCULES. SECOND PAGE PRINTED IN BLACK AND RED.

BLACK LETTER, DOUBLE COLUMNS, 42 LINES TO A PAGE. HEADINGS, WOODCUT INITIALS, SIGNATURES.

Folio, *calf.*

Burgos, Juan de Burgos, 1499.

(SEE ILLUSTRATIONS, PLATES NOS. XXIII. AND XXX.). **£250**

Haebler, 689. Hain-Copinger, 1545. OF EXCESSIVE RARITY. ONLY 7 COPIES KNOWN; OF WHICH 4 ARE IN SPANISH PUBLIC LIBRARIES.

Tops of pages repaired otherwise in fine condition. Haebler reproduced two of the

Villena (Henrique de)—*continued.*

very interesting woodcuts, "The Early Printers of Spain and Portugal. Plate V.B." Also see Haebler's "Tipografia Iberica, Nos. 81 and 82, where the Xylographic title is reproduced.

A Prose work in which the 12 labours of Hercules are described according to mythology with their moral and allegorical application to the different states and professions of mankind.

235 **VIOLA SANCTORUM.**

Martyrologium.

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, FOLIATED AND WITH SIGNATURES.

WITH A WOODCUT ON TITLE OF FOUR ANGELS UPHOLDING A CIRCLE OF ROSES, WITHIN WHICH THE VIRGIN IS KNEELING AT A PRIE-DIEU BENEATH A TREE, AN ANGEL STANDING BESIDE HER; ANOTHER CUT ON THE BACK OF TITLE OF TWO MEN STONING A MARTYR.

4to, *original wooden boards with clasp, recovered.*
(Strassburg, Johann Prüss, 1499). **£5 5s**

Hain, 10873. Proctor, 552. B.M. Catalogue I.A., 1685. Not in Bodleian. From the famous Carthusian Monastery of Buxheim.

236 **VOCABULARIUS BREVILOQUUS.**

BLACK LETTER, DOUBLE COLUMNS, 55 LINES, RUBRICATED.

Folio, *wooden boards (modern).*

Basel, Johann of Amerbach, 1480. **£10 10s**

Not in Hain. Copinger, 6286. Proctor, 7559. Not in British Museum. Contains in addition to the Vocabularius breviloquus the following.

1. Guarini ars diphthongandi.
2. De arte punctandi.
3. De Accentu.

237 **WIMPINA** (Conradus).

Bellorum Principis et domini Alberti Saxoniae ducis illustriumque actorum Epistoma, id est breviuscula commentatio.

BLACK LETTER, TWO TYPES, LONG LINES. THE HEADLINES GIVE THE SUBJECT MATTER OF THE PAGE. CAPITAL-SPACES WITH GUIDE-LETTERS. WITH LARGE WOODCUT OF ALBERT, THE DUKE OF SAXONY IN FULL ARMOUR ON TITLE, SUPPORTING A SHIELD WITH HIS COAT OF ARMS AND (WOLFGANG STOECKEL'S) FINE PRINTER'S DEVICE AT THE END.

4to, *half bound.*
Leipzig (Wolfgang Stöckel), 1497. **£10 10s**

Hain, 16203. Proctor, 3050. British Museum Catalogue I.A., 12197.
WITH MANY MANUSCRIPT NOTES PROBABLY BY MELANCTHON.

PART III.

Books with Woodcut and Copperplate Illustrations—16th-19th Centuries.

For Woodcut Books of the Fifteenth Century see Part II. Incunables.

238 **ABBADESSA del Monestir de les monges de la Trinitat de Valencia. Vita Christi** (in Catalan dialect).

WITH 42 VERY FINE SPANISH WOODCUTS AND NUMEROUS INTERESTING WOODCUT INITIALS, AND PRINTER'S MARK ON THE LAST PAGE.

Folio, *original vellum.*
Barcelona, Carles Amoros of Provence in France, 1527. **£10 10s**

WE HAVE FAILED TO TRACE THIS BOOK IN ANY OF THE BIBLIOGRAPHIES. EARLY BOOKS IN THE DIALECT OF CATALONIA ARE RARE. AMONG THE WOODCUTS, A FINE PASSION SERIES IS PARTICULARLY INTERESTING. A few worm holes and a few letters have disappeared from one page and Folios I and II are wanting.

239 **ÆLIANUS.**

Claudii Aeliani Praenestini Pontificis et Sophisiae . . . opera omnia, Graecè Latinéque è regione etc. Containing: de Animalibus, Variae Historiae, de Militaribus ordinibus instituendis.

EDITIO PRINCEPS.
Folio, *original vellum.*
Tiguri apud Gesneros fratres (1556). **£1 15s**

* * * THE THIRD PART CONTAINS A NUMBER OF WOODCUTS OF MILITARY TACTICS.

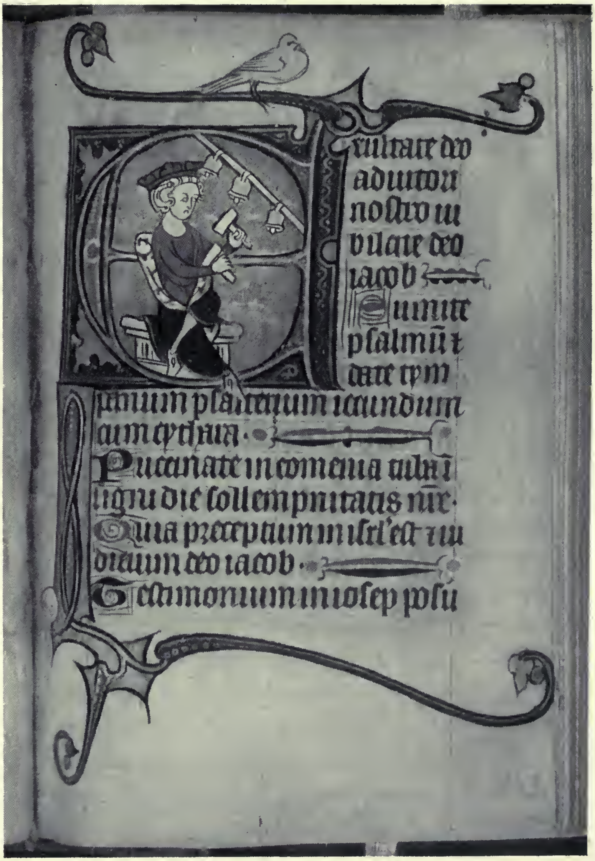
240 **AESOPUS constructus moralicatus** . . & Hystoriatus ultimo impressus & correctus ad utilitatem discipulorum.

WITH 66 SPIRITED OUTLINE WOODCUTS. TITLE WITHIN A WOODCUT FIGURED BORDER WITH CENTRE CUT.

Small 4to, *half morocco* (slight stains).
Venice, B. Benalius, 1517.
(SEE ILLUSTRATIONS, PLATE No. XXIV.). **£76**

Essling, 366; the only copies cited are one in the British Museum and one in a private library. THE FINE OUTLINE CUTS ARE THE SAME BLOCKS AS ORIGINALLY USED IN THE FIRST ILLUSTRATED VENETIAN EDITION (20 NOVEMBER, 1487, BY BENALIUS; ESSLING, 358), THE ONLY KNOWN COPY OF WHICH IS THAT IN THE BERLIN PRINT ROOM (INCOMPLETE). The present

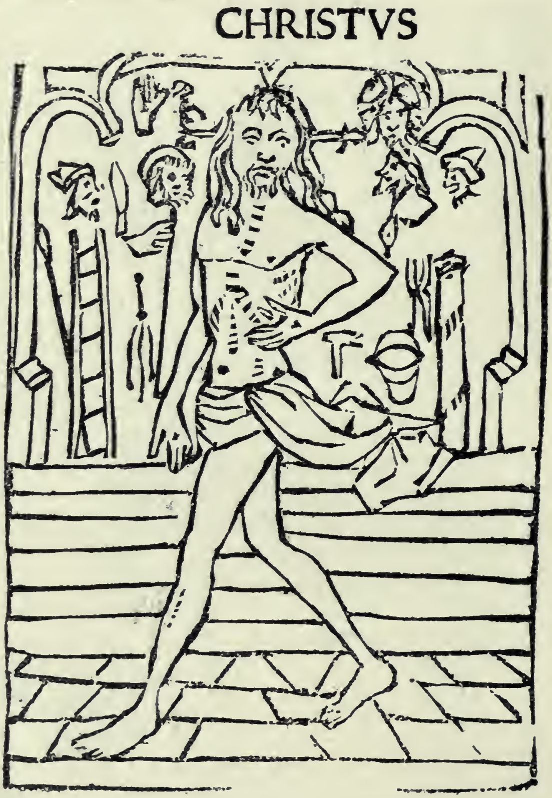
PLATE XV.



Exultate deo
adiutori
nostro iu
bilate deo
iacob
Sumite
psalmū ⁊
date tym
panum psalterium iocundum
cum cythara.
Buccinate in neomenia tuba i
nsigni die sollempnitatis nr̄e.
Quia preceptum in isrl'est ⁊ iu
dicium deo iacob.
Testimonium in ioseph posu

Page from PSALTERIUM. French Manuscript (XIIIth Century), with 8 Miniatures.
See Item No. 76.

PLATE XVI.



Woodcut from BARBERIIS. Opuscula, Rome, 1481
See Item No. 114.

Aesopus—*continued.*

edition is apparently the third appearance of the blocks, the second being in the edition of 1491 also by the same printer. The moralisation or explanation of the metrical text is in Latin and Italian in alternating sentences.

A copy nearly half an inch shorter than the above sold for £76 in 1900 in the Inglis sale. **A large copy of an excessively rare book.**

241 **AESOP.**

Vita di Esopo Frigio tradotta dal Sig. Conte Giulio Landi. Allaquale di nuovo sono aggionte le Favole del medesimo Esopo, con molte altre d'alcuni elevati ingegni, ascendenti alla somma di 400.
WITH NUMEROUS FINE WOODCUTS.
12mo, *original vellum.*
Venice, Francesco Ziletti, 1580. **£2 7s 6d**

242 **AGOSTINI** (Leonardo).

Le Gemme Antiche. Parte Seconda.
WITH 151 FINELY ENGRAVED PLATES.
4to, *original vellum.*
Rome, 1686. **£1 5s**

British Museum duplicate sold in 1818.

243 **AGRIPPA** (Camillo).

Trattato di Scienze d'Arme, et un Dialogo in detta Materia.
ENGRAVED EMBLEMATIC TITLE CONTAINING A PORTRAIT OF THE AUTHOR, AND ABOUT 50 COPPER ENGRAVINGS IN THE TEXT (SOME DOUBLE-PAGE).
Small 4to, *original vellum.*
Venetia, Roberto Meglietti, 1604. **£2 10s**

244 **ALBUM containing 150 original engravings and etchings by Swiss and German artists of the eighteenth and early nineteenth centuries.**
Mounted in 1 volume. Folio, *boards.* **£14 14s**

Among the artists are Felix Meyer, Rugendas, Fueger, Dietzsch, Schmidt, Wille, Weirotter, Reclam, Gessner (very fine impressions of the landscapes), Mueller, Rebell, Kolbe, Chodowiecki.

245 **ALBUM containing finely engraved plates from the Collection of Sir Peter Lely, the famous Court Painter to Charles I. and Charles II., with his small stamp on most of the engravings.**

The collection includes fine plates of animals by Tempesta (1599).
Oblong folio, *calf.* **£10 10s**

246 **ALBUMASAR.**

De Magnis Junctionibus anno revolutionibus ac eo profectionibus octo continens tractatus.

PROFUSELY ILLUSTRATED WITH A LARGE NUMBER OF ASTROLOGICAL AND ASTRONOMICAL WOODCUTS, SIGNS OF THE ZODIAC, THE PLANETS, ETC.

Small 4to, *original vellum.*
Venice, M. Sessa, 1515. **£5 5s**

247 **ALDRETE** (Bernardo).

Varias Antiguedades de Espana Africa y otras Provincias.
ENGRAVED TITLE AND MAPS.
Thick 4to, *old calf, gilt edges.*
En Amberes, 1614. **£1 6s**

248 **ALDROVANDUS** (Ulysses). **Opera.**

Ornithologia.

WITH NUMEROUS QUAINT WOODCUTS. 3 vols. Bologna (1599-1645).
Monstrorum Historia cum paralipomenis historice omnium Animalium (1642).
De piscibus et de cetis (1613).
Serpentum et Draconum Historiae (1640).

Together 6 vols., folio, *calf.*
Bologna, 1599-1645. **£10 10s**

249 **ALDROVANDUS** (Ulysses).

De Quadrupedibus bisulcis.
WITH NUMEROUS QUAINT WOODCUTS OF ANIMALS.
Folio, *green morocco, with the Arms on sides of J. A. de Thou (third Arms incorporating those of his second wife).*
Bologna, 1621. **£10 10s**

250 **ALDROVANDUS** (Ulysses).

De Quadrupedibus digitatis viviparis et oviparis.

WITH NUMEROUS QUAINT WOODCUTS OF CATS, DOGS, CASTORS, MONKEYS, HYENAS, BEARS, ETC., ETC.

Folio, *green morocco, with the Arms on sides of J. A. de Thou (third Arms incorporating those of his second wife), used by his son, g.e.*
Bologna, 1637. **£12 12s**

251 **ALDROVANDUS** (Ulysses).

Monstorum historia cum paralipomenis historiae omnium animalium (by Bartholomaeus Ambrosinus).

With numerous woodcuts of quaint animals, Siamese twins, Harpies, cannibal kings, red Indians, American giants, giant teeth, woodsatyrs, dog-men, bearded ladies, etc.

Folio, *green morocco, with the Arms on sides of J. A. de Thou (third Arms incorporating those of his second wife) used by his son, g. e.*
Bologna, 1642. **£15 15s**

252 **ALES** (Alex.).

Pro Scotiae Regno Apologia Johannis Cochlei Adversus Personatum Alexandrum Alesium Scotum Ad Sereniss. Scotorum Regem, 1534.

Woodcut border round title.

Small 4to, *full maroon morocco extra, gilt leaves.*
Leipzig, 1534. **£3 10s**

253 **ALT** (Jacob).

Donau-Ansichten Vom Ursprunge bis zum Ausflusse ins Meer.

A Wonderful Collection of 200 exquisite Views of some of the Principal Towns, Castles, Ruins, etc., of the Countries on the banks of the River Danube, from its Source to its Mouth in the Black Sea. Lithographed by A. Kunike.

50 parts, oblong folio, wrappers.
Vienna, 1820-6. **£36**

Comprising Views (14 x 10 ins.) of:—

Fort Elizabeth.
Vienna.
Baden.
Gran.
Bulgaria.
Servia.
Riensburg Castle.
Leopoldsberg.
Stadt Linz.
Wurtemberg.
Presburg.
Belgrade.
Turkey.
Budapest.
Ruinen des Schlosses Obach.
Hungary.
Boretza.
Arensdorf.

Etc., etc.

254 **AMMAN** (Jost).

Cleri totius Romanae Ecclesiae Subjecti.

Seu Pontificiorum Ordinum Omnium omnino utriusque sexus, habitus, artificiossimis figuris, quibus Francisci Modii singula acrosticha

(Continued over)

Amman (Jost)—*continued.*

adjecta sunt nunc primum expressi.

WITH MANY FINE WOODCUTS OF THE ORDERS OF MONKS AND NUNS.
4to, *original calf stamped.*
Francfort on Maine, Sigismund Feyerabend, 1585. **£7 10s**

FIRST EDITION.

EXCELLENT IMPRESSIONS OF 100 FINE WOODCUTS OF COSTUME OF THE CLERGY AND VARIOUS RELIGIOUS ORDERS. "THE DATES OF THE FOUNDATION OF THE VARIOUS ORDERS ARE SOMETIMES GIVEN WITH THE CUTS. BOOKS WITH LEATHER EXTENSIONS FOR CARRYING ARE DEPICTED ON K3. 1.2; V4."

255 **AMMAN** (Jost).

Neuwe Livische Figuren darinnen die gantze Römische Historien Künstlich begriffen und angezeigt. Geordnet durch Johan Bocksperger von Saltzburg, den jüngern, und nachgerissen durch Jost Amman von Zürych. Nachmals mit Teutschen Reimen erklärt durch Heinrich Peter Rebenstock, Pfarrherrn zu Eschersheim.

COMPLETE SET OF 108 SPIRITED LARGE WOODCUTS OF SCENES FROM ROMAN AND CLASSICAL HISTORY BY JOST AMMAN.
Small oblong 4to, *original vellum, with gilt ornament in centre.*
Francfort on the Maine, 1573. **£4 10s**

256 **AMMAN** (Jost).

Les douze femmes les plus remarquables de l'Ancien Testament.

ORIGINAL IMPRESSIONS OF THE COMPLETE SET OF 12 PLATES.
ALSO OTHER EARLY ENGRAVINGS BOUND UP IN THE SAME VOLUME, INCLUDING SIX NIELLOS, ILLUSTRATING SCENES IN GENESIS.
4to, *half calf.* **£9 9s**

257 **ANDREAS** (J.).

Arbor Consanguinitatis cum suis enigmatibus & Figuris.
PRINTED IN BLACK LETTER, TITLE IN LARGE RED BLACK LETTER.
A LARGE CUT OF ST. JEROME OCCUPIES THE WHOLE OF THE VERSO OF A 1, AND THERE ARE WOODCUT TABLES OF AFFINITIES.
Small 4to, *brown morocco, g. e., by Ramage.*
Nuremberg, Hieronymus Höltzel, 1506. **£7 10s**

258 **ANDROUET DU CERCEAU** (Jacques, Architecte).

Lecons de Perspective Positive (with the Dedication to Catharine de Medicis).
60 LARGE COPPERPLATES OF ARCHITECTURAL PERSPECTIVE.
Folio, *old calf.*
Paris, Mamert Pattison, 1576. **£4 4s**

259 **ANDROUET DU CERCEAU** (J.).

Nihil Aliud Semper Cogitanti et Molienti Mthi, quam ut promis & a exolverem quod testantur satis superiores nostri .labore, quibus vobis lectores candidi, iam antea frui licuit, visum est librum hunc recens a me conscriptum de eo picturae genere quod (grottesche) vocant Itali in vestram gratiam emittire, &c.

ENGRAVED TITLE AND 43 FINELY ENGRAVED PLATES OF VARIOUS ORNAMENTS, LAID DOWN 2 ON A PAGE.

Small oblong 4to, *wrappers.*
1550. **£9 15s**

260 **APULEIUS.**

In Asinum Aureum.

Cum Commento Beroaldi et figuris noviter additis.
WITH MANY VERY FINE WOODCUTS.
Folio, *half bound.*
Venice, Philippus Pincius, Mantuanus, 1510. **£4 10s**

A FINE CLEAN COPY. THIS IS THE FIRST EDITION WITH WOODCUTS.

261 **ARIOSTO** (Ludovico).

Orlando Furioso, di nuovo ristampato con nuova giunta di Cinque Canti non piu veduti.

WITH ELABORATE ENGRAVED TITLE AND ILLUSTRATED WITH A NUMBER OF WOODCUTS AND HISTORIATED INITIAL LETTERS.

Small 4to, *fine copy in its original Venetian Binding of brown morocco, line tooled, with corner fleurons, and centre figures in gold of Fortune and Cupid shooting Arrows, gilt gaufré edges.*
Venice, Gab. Giolito, 1549. **£12 12s**

262 **ARISTOTLE.**

Somma delle Filosofia d'Aristotele e prima della Dialettica raccolta da M. Ludovico Dolce.

Venice, Sessa, n.d.
Somma di tutta la Natural Filosofia. WITH WOODCUTS.
Venice, Sessa n.d.
Sommario di tutte le scienze del Dominico Delfino.
Venice, Sessa, n.d.
In 1 volume.

8vo, *brown calf gilt, g. e. With the Arms on the sides of Guillaume Du Bellay, Seigneur de Longey,* 1491-1553. **£5 5s**

263 **ARMENIAN LITURGY.**

Liturgia Armena.

PRINTED IN RED AND BLACK, WITH INTERESTING WOODCUTS.
Folio, *half vellum.*
Rome, 1677. **£1 10s**

264 **ARTARIA.**

A Series of 22 magnificent Aquatints in colour, of Austrian and Tirolean Towns, Castles, etc.

Oblong folio. *New half red morocco gilt, g. e.*
Circa 1780-1810. **£75**

Vue de la Ville de Prague.	Vûe de Nussdorf vers Vienne.
Vue de la Ville de Passau.	Vue du Chateau de Wartenburg.
Vue de l'Hospital Général à Vienne.	Vue d'Innspruck.
Vue vers les Faubourg.	Vue de Presbourg.
Vue du Danube.	Vue de Baaden près de Vienne.

Etc., etc.

265 **ASSARACHUS** (Andreas).

Historiae Novae ac Veteres.

Ab Noviss. Francisci Sfortiae Temporibus: Ad Franciscum Regem Francorum. Ducemque Mediolani: Hoc Dialogo Elegiaco Compraehenduntur.

WITH A FINE AND LARGE FULL-PAGE WOODCUT ON FOLIO III.
Small folio, *full calf gilt, g. e.*
Mediolani, in officina libraria Gotardi Pontici, 1516. **£9 15s**

"C'EST UN LIVRE RARE QUI APPARTIENT A L'HISTOIRE DE FRANCE SOUS CHARLES VIII., LOUIS XII., ET FRANCOIS IER."—*Brunet.*

266 **AUSONIUS, MICYLLUS, ET VELIUS.**

Icones Imperatorum et Breves vitae atq rerum cuius & gestarum indicationes.

ILLUSTRATED WITH A SERIES OF 95 MEDALLION WOODCUT HEADS OF THE ROMAN EMPERORS, WITH ORNAMENTAL FLOREATED BORDERS.
12mo, *full vellum gilt.*
Strassburg, 1544. **£3 10s**

267 **AVITUS** (A. Lcimus).

De origine mundi. De originali peccato. De sententia dei. De diluvio mundi. De transitu maris rubri. De Virginitate.

(In Latin Verse.) BLACK LETTER, WOODCUT OF MASTER AND PUPILS ON LAST LEAF.

Avitus (A. Lcimus)—*continued.*

Small 4to, *fine copy in green morocco (some edges uncut).*
Cologne, Martin de Werden, 27th February, 1509. **£5 5s**

Second Edition. Not in Proctor. THE POETICAL WORKS OF THE CELEBRATED SAINT AVITUS, BISHOP OF VIENNA (who was born about the middle of the Fifteenth Century) MUST HAVE GIVEN MILTON HIS IDEA FOR PARADISE LOST, ETC.

Guizot, referring to Milton's Epic, writes "THE ANALOGY OF THESE TWO POEMS IS A CURIOUS LITERARY FACT, AND THAT OF SAINT AVITUS DESERVES THE HONOUR OF BEING COMPARED TO THAT OF MILTON."

268 **AYALA** (Pedro Lopez de).

Coronica del Serenissimo Rey don Pedro, hijo del Rey don Alonso de Castilla.

LARGE WOODCUT ON TITLE-PAGE (MENDED IN MARGIN AND SOME HEADLINES CUT INTO).

Folio, *bound by Leighton in full crushed levant morocco, gold borders on sides, gilt back, g. e.*
En Pamplona por Pedro Porralis, 1591. **£6 6s**

The author of this important Chronicle of the reign ot Peter the Cruel was, according to Mr. George Ticknor, in some respects the first Spaniard of his age. He was distinguished among the poets of the latter part of the fourteenth century, and the best prose writer of the same period. At the battle of Naxera in 1367, when fighting in the cause of Henry of Trastamara against Peter the Cruel and Edward the Black Prince, he was taken prisoner and conveyed to England, where he wrote a part at least of his poems ou a courtly life. On his release from imprisonment he returned home and became Grand Chancellor to Henry II., in whose service he gained so much consideration and influence that he seems to have descended as a sort of traditionary Minister of State through the reign of John the First, and far into that of Henry the Third.

269 **BADIUS ASCENSIUS** (J.).

Stultiferae Navicula seu Scaphae fatuarum mulierum circa sensus quinque exteriores fraude navigantium.

ROMAN LETTER. WITH 7 QUAINT AND LARGE WOODCUTS OF "THE SHIP OF FOOLES."

4to, *half calf.*
Strassburg, Johann Prüss, 1502. **£15 15s**

This edition is more interesting than the first as it contains a short preface (on the verso of the title) by J. Wimpheling of Schlettstadt. This work is partly written in prose and partly in elegiac verse with the exception of the seventh section which is in hexameters. AN UNCUT COPY. Slightly wormed.

270 **BAMBERGISCHE PEINLICHE HALSSGERICHTSSORDNUNG.**

WITH LARGE WOODCUT OF ARMS ON TITLE PAGE AND TWENTY-ONE FULL-PAGE AND LARGE WOODCUTS OF LEGAL SCENES AND VARIOUS

(Continued over)

Bambergische Peinliche Halssgerichtssordnung—*continued.*

PUNISHMENTS AND TORTURES.

Folio, *vellum.*
Bamberg, 1580. **£5 5s**

A portion of the table at end missing. This book was published by the Prince Bishop of Bamberg. The quaint woodcuts are invariably accompanied by short verses which the Prince Bishop thought would make their meaning clearer to the common people as indicated in his preface to the book.

271 **BARLANDUS** (A.).

Die Cronijcke van Brabant int corte.

GOTHIC LETTER, LONG LINES, TITLE PRINTED IN RED AND BLACK, WOODCUT DEVICE ON TITLE (COLOURED) AND ON LAST LEAF, WOODCUT ARMS ON VERSO OF TITLE AND 11 WOODCUT PORTRAITS.

8vo, *original Flemish binding of brown leather, stamped on each side with a panel containing a circular medallion, enclosing a half-length figure of Charles V. with sceptre and orb, and below the motto "Pl. Ovl." ties. (device worn).*

Antwerp, I. van Ghelen (1554). **£7 7s**

272 **BARTOLI** (P. S. & F.).

Le Pitture Antiche delle Grotte di Roma e del Sepolcro de Nasoni. Disegnate, & intagliate alla similitudine degli Zntichi Originali. Da P. S. & F. Bartoli, descritte et illustrate da G. P. Bellori e M. C. Dela Chausse.

WITH NUMEROUS FINELY ENGRAVED PLATES.

Folio, *citron morocco, gilt back.*
Rome, 1706. **£1 5s**

273 **BASSAEUS** (Nicolaus).

Eicones Plantarum, seu Stirpium, Arborum Nempe Fructicum, Herbarum, Fructuum, Signorum, Radicum, omnis generis; tam inquilinorum, quam exoticorum; quae partim Germania sponte producit, partim ab exteris regionibus allata, in Germania plantantur; in gratiam medicinae reique herbariae studiosorum in tres partes digestae.

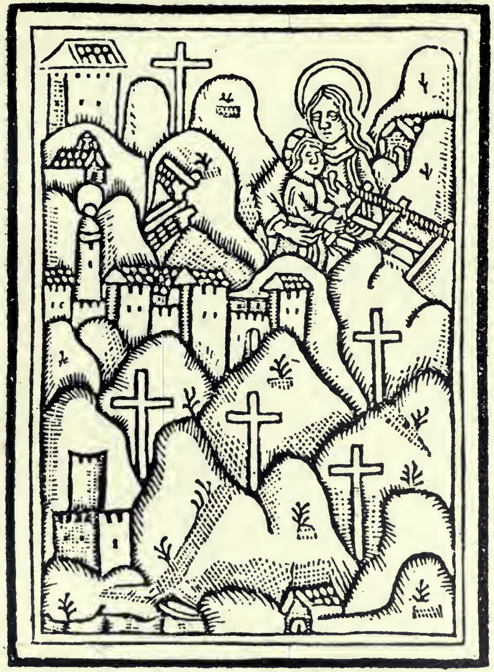
WITH MORE THAN 1,000 WOODCUTS. (Wants the Index of Names).

Oblong 4to, *original calf.*

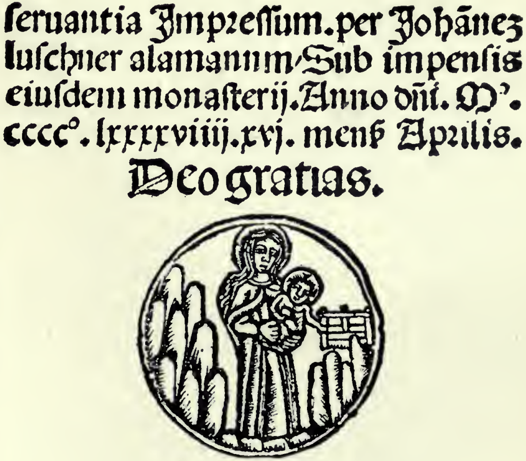
Francofurti, 1590. **£1 10s**

PLATE XVII.

No. 1.



No. 2.

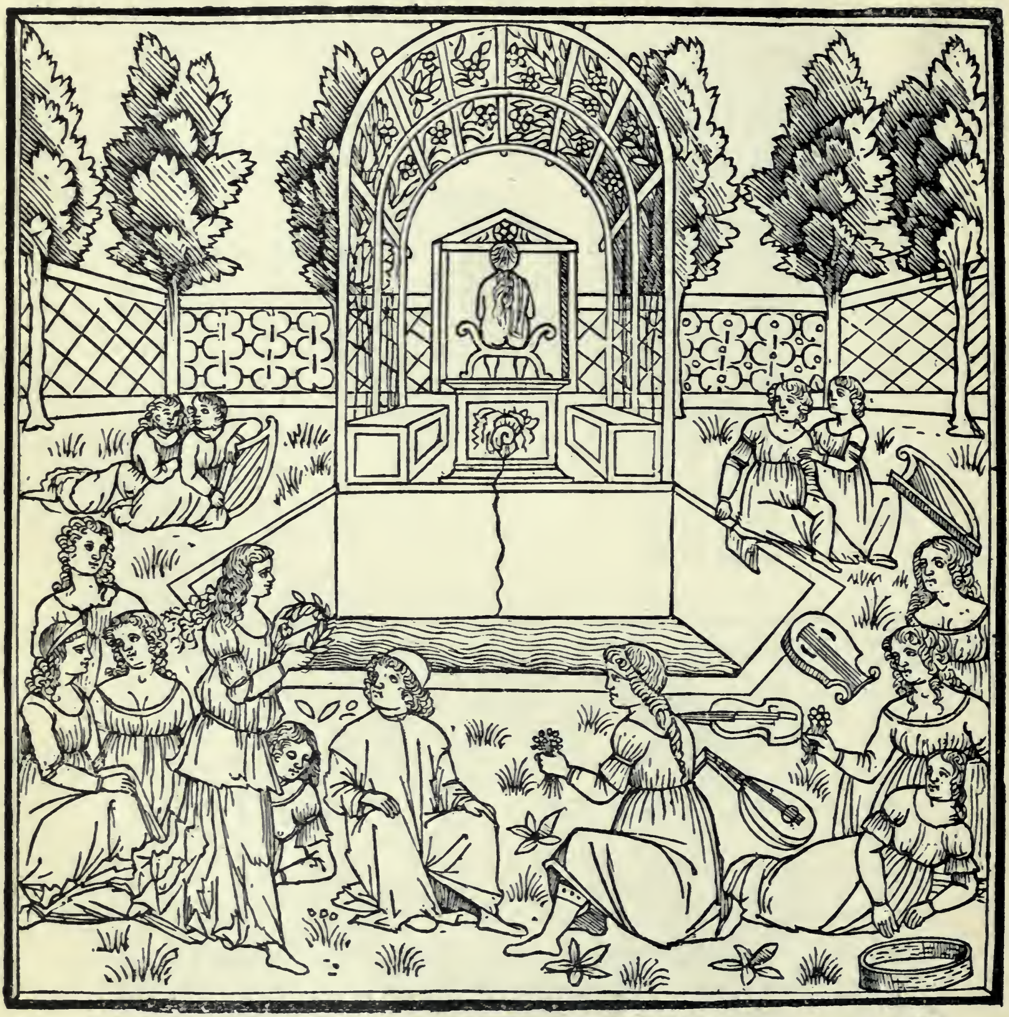


ſeruantia Impꝛeſſum.per Johãnez
luſchner alamannm·Sub impenſis
eiuſdem monaſterij.Anno dñi.M°.
cccc°.lxxxxviiij.xvj.mens Apꝛilis.
Deo gratias.

No. 1. VIEW OF CONVENT ON MOUNTAIN OF MONTSERRAT IN SPAIN. Woodcut from BONAVENTURA, INCENDIUM AMORIS, Montserrat, 1499. (See Item No. 128). And from GERARDUS DE ZUTPHANIA, De spirituali ascensione, Montserrat, 1499. (See Item No. 155).

No. 2. Colophon from BONAVENTURA, MEDITATIONES, Montserrat, 1499. See Item No. 129.

Plate XVIII.



Woodcut from Colonna, Hypnerotomachia Poliphile. Venice, Aldus, 1499,
See Items Nos. 136, 137 and 332.

274 **BAVARIA.**

Buch der Gemeinen Landpot, Landsordnüng, Satzüngen, und Gebreüch des Fürstennthumbs in Obern and Nidern Bairn.

WITH LARGE WOODCUT ON TITLE PAGE OF TWO KNIGHTS IN FULL ARMOUR BEARING THE ARMS OF BAVARIA ON A SHIELD AND AT END LARGE FOLDING WOODCUTS OF FISHES.

Folio, *half bound.*
(Munich, Johann Schobser before April 23rd, 1516). **£10 10s**

Proctor, 11582. Title and many pages printed in red and black. ON LARGE PAPER. IN FINE CONDITION.

AN INTERESTING WORK GIVING THE WHOLE OF THE BAVARIAN LAWS IN THE YEAR 1516. THE LEGAL WAGE FOR A WORKMAN WAS THEN FIVE PFENNIGS (½D.) DAILY.

275 **BAYFIUS** (Lazarus).

Annotationes in L. II. de Captivis et postliminio reversis in quibus tractatur de re nauali. Ejusdem Annotationes in tractatum De auro et Argento leg. quibus Vestimentorum et Vasculorum genera explicantur.

Antonii Thylesii De Coloribus libellus, a coloribus vestium non alienis.

WITH NUMEROUS INTERESTING WOODCUTS OF ROMAN SHIPS AND ROMAN CLOTHING.

4to, *calf.*
Paris, Robert Estienne, 1549. **£1 5s**

A FINE COPY OF THIS INTERESTING BOOK.

276 **BEGA** (Cornelis).

31 ORIGINAL ETCHINGS AFTER AND BY CORNELIS BEGA.

Mounted in an album. 4to, *calf, gilt, inside dentelles, g. e.* **£8 10s**

277 **BEHAM** (Hans Sebald).

Biblicae Historiae.

Artificiosissimis Picturis Effigiatae. Per Sebaldum Beham, Pictorem Francofortensem.

TITLE WITHIN FINE WOODCUT BORDER WITH BEHAM'S MARK, AND 80 SPIRITED WOODCUTS.

FINE IMPRESSIONS. WITH LATIN TEXT ABOVE AND GERMAN TEXT BELOW.

Small 4to, *old vellum.*

(Francfort on the Maine, Egenolff, about 1540).
(SEE ILLUSTRATION, PLATE No. XXV.). **£42**

"Title in roman, italic, and gothic letters within border containing several scenes from Exodus; the Israelites crossing the Red Sea, the fall of manna, Moses receiving

(Continued over)

Beham (Hans Sebald)—*continued.*

and breaking the Tables of the Law, the Brazen Serpent, the Golden Calf. Just below the letterpress is the artist's monogram and S.B. On the verso and on each following page is an oblong woodcut about 50 x 70 mm. The last two pages are occupied by two cuts each. Each has a line or two of Biblical quotations above and below: that above in Latin (roman letter) and that below, its German translation (black letter). In all there are 80 cuts, besides the title, all illustrating the Old Testament, the last six cuts representing the Evangelists and David and St. Paul. Close copies of some of the same cuts were later used in the Coverdale Bible of 1535 and in Tyndal's New Testament, 1536."

278 **BEHAM** (H. S.).

Biblia Veteris Testamenti & Historie, artificiosis picturis effigiata. Francfort, 1551. (Top of title margined).

Novi Testamenti, Jesus Christi historia effigata. Francfort, 1551.

Apocalypis S. Ioannis. Francfort, 1551.

Sanctorum et Martyrum Christi Icones Quaedam Artificiosissimae. Francfort, 1551.

Together in one volume.

Small 8vo, *full levant morocco, inside dentelles.* **£18 18s**

FINE COPY. WOODCUT ILLUSTRATIONS ON EACH TITLE, AND 432 WOODCUTS BY HANS SEBALD BEHAM AND HANS WEIDITZ. TO EACH WOODCUT OF THE FIRST TWO PIECES IS A BIBLICAL QUOTATION IN LATIN ABOVE, AND ITS GERMAN TRANSLATION BELOW. THE LAST ITEM HAS SIMPLY THE TITLE ABOVE EACH CUT.

THE WOODCUT TO TITLE OF SANCTORUM IS ESPECIALLY INTERESTING AS BEING ONE OF THREE WOODCUTS WHICH CONTAINS THE ARTIST'S SIGNATURE "H.W."—HANS WEIDITZ.

279 **BELLORI** (Jo. Petr.).

Veterum Illustrium Philosophorum Poetarum, Rhetorum et Oratorum Imagines ex vetustis Nummis, Gemmis, Hermis, Marmoribus, aliisque Antiquis Monumentis desumptae.

WITH 92 FINELY ENGRAVED PORTRAITS OF CLASSICAL AUTHORS.

Folio, *original calf.*

Rome, 1685. **£1 5s**

An excellent example of portraits by Bellori who was the librarian of Queen Christina of Sweden. FIRST EDITION.

280 **BELON DU MANS** (P.).

Les observations de plusieurs Singularitez et choses memorables, trouvées en Grèce, Asie, Judée, Egypte, Arabie, etc.

ITALIC LETTER, THREE TITLES.

WITH WOODCUT DEVICES AND WOODCUTS OF ANIMALS, TREES, ETC., WOODCUT VIEWS, CRIBLE INITIALS.

4to, *calf gilt, g. e.*

Paris, H. de Marnef, 1588. **£7 7s**

Very fine copy containing descriptions of the antiquities of Damascus, Cairo, Jerusalem, Alexandria, etc., and many quaint pictures and facts relating to natural history.

281 **BENNER.**

Collection de 24 Portraits de la Famille Imperiale (Russe). Peints par H. Benner, qui a obtenu de Sa Majesté L'Empereur la permission de faire graver ces Portraits.

WITH 24 FINELY ENGRAVED PORTRAITS OF THE CZARS OF RUSSIA, FROM MICHAEL FEODOROWITCH (1613) DOWNWARDS, AND MANY OF THEIR CONSORTS AND RELATIONS.

Folio, *half morocco, gilt, g. e.*
St. Petersburg, 1818. **£7 15s**

282 **BERAIN.**

Ornemens de peinture et de Sculpture qui sont dans la Galerie d'Apollon au Chasteau du Louvre, et dans le grand Appartement du Roy au Palais des Tuilleries Dessinez et gravez par les S$^{rs.}$ Berain, Chauveau et le Moine.

TITLE AND 28 LARGE PLATES OF EXQUISITE DESIGNS FOR PAINTINGS, SCULPTURE, ALLEGORICAL DESIGNS, FRIEZES, BORDERS, FIGURES, ANIMALS, BIRDS, INTERIORS, VASES, FLOWERS, FRUIT, MILITARY DESIGNS, AND OTHER ORNAMENTS, ALL BEAUTIFULLY ENGRAVED.

Large folio, *new half maroon morocco.* 1710. **£7 18s**
Last plate repaired.

283 **BESSON** (Diego).

Teatro de los Instrumentos y Figuras Matematicas y mecanicas. Libro muy vtil y necessario para todos estados de personas.

Con las interpretaciones de cada figura, echas por Francisco Beroaldo. Nvevamente Impresse.
ENGRAVED TITLE AND 59 ENGRAVINGS OF MACHINERY.
Folio, *fine copy in full morocco.*
Lyons, 1602. **£7 7s**

284 **BIBLE.**

Il nuovo Testamento.

WITH NUMEROUS WOODCUTS AFTER THE FAMOUS "PETIT BERNARD."

2 vols. in 1, 12mo, *contemporary crimson morocco, richly gilt sides and back, inside dentelles, g. e.*

Lyons, 1566. **£6 6s**

A manuscript note on a fly leaf is as follows:—
"Mr. Crosse tells me this was once the famous Mr. Cooper the Limner's book." This must be the famous miniaturist who painted all the beauties of the Court of Charles II.

285 **BLASON DES COULEURS EN ARMES,** livrées, et devisés. Livre très utile et subtil pour scavoir et cognoistre d'une et chascune couleur la vertu et Propriété. Ensemble la manière de blasonner le dictes couleurs, etc.

LETTRES BATARDES. FOUR LARGE WOODCUTS AND SEVERAL SMALL ONES, THE CUTS OF THE CHARGES HERALDICALLY COLOURED BY HAND.

8vo, *old red sheep.*

Paris, pour Pierre le Brodeulx, 1527. **£15**

At the end there is an acrostic which forms the name Corroset, who with Sicille was the author of this rare little work. A few leaves slightly wormed.

286 **BLEDA** (J.).

Coronica de los Moros de España. Dividida en ocho libros.

WOODCUT TITLE WITH FIGURES AND EMBLEMS.

Folio, *old calf.*

Valencia, 1618. **£6 6s**

"La plus importante Chronique Espagnole sur la domination des Maures en Espagne."

287 **BLOEMART.**

A Series of 52 Engravings, comprising Twenty plates of Animals, including Elephants, Horses, Camels, Dogs, Lions, Tigers, Monkeys, Crocodiles; 12 plates of Birds (Eagles, Falcons, Peacocks, Swans, &c.); 20 plates of Fishes; Piscium vivae Icones in aes incisae et editae ab Petro Firens. In all 52 plates. Fine original impressions

Oblong 4to, *half calf. Circa* 1660. **£1 14s**

288 **BOCCACCIO.**

L'Opera de Misser Giovani Boccaccio de Mulieribus Claris.

WITH NUMEROUS FINE WOOD ENGRAVINGS FROM DESIGNS BY ZOAN ANDREA.

Small 4to, *full crushed levant morocco extra, gilt back, g. e.*

Venice, Zuanne de Trino, 1506. **£15 15s**

289 **BOETHIUS.**

Commentum Familiare nec bone eruditionis expers; ab Jodoco Badio Ascèsio recètius in Boethu, seu Boethius de consolatione philosophica; nec non de disciplina scholastica editum.

BLACK LETTER (2 TYPES) TEXT IN CENTRE SURROUNDED BY THE COMMENTARY. WOODCUT ON TITLE, AND NUMEROUS ORNAMENTAL FIGURED INITIALS, SIMON VINCENT'S SMALL DEVICE ON REVERSE OF LAST LEAF (a few ll. slightly wormed).

Small folio, *contemporary Lyons binding, oak boards and leather, the sides stamped with rosettes and fleurs de lys in perpendicular and diagonal compartments.*

Lyons, Simon Vincent, 26th October, 1502. **£16 16s**

* A GENUINE AND WELL PRESERVED SPECIMEN OF CONTEMPORARY LYONESE BINDING.

UNIV. OF

290 **BOIARDO.**

Orlando Innamorato.

Con gli-Argomenti, le figure accomodate al principio d'ogni Canto e la Tavole di cio, che nell' opra si contiene.

ILLUSTRATED WITH A LARGE NUMBER OF ITALIAN WOOD ENGRAVINGS.

Thick small 4to, *in a contemporary binding of full morocco, tooled in a most unconventional manner, with a succession of long gold lines on sides, gilt and gaufré leaves.*

Venice, 1545. **£5 15s**

A FINE TALL COPY FROM THE FAMOUS HEBER LIBRARY IN A VERY UNCOMMON BINDING. Unfortunately two leaves are lacking.

291 **BOISSARD** (J. J.).

Tractatus Posthumus de divinatione & magicis praestigiis.

WITH TITLE AND 33 COPPERPLATES ENGRAVED BY THEODORE DE BRY.

Folio, *French red morocco extra, with gilt line borders on sides, back with gold lines and leaves and blossoms in centre of panels, inside borders tooled and gilt (by Chambolle-Duru), g. e.*

Oppenheim, Hieronymus Gallerus, N.D. (but circa 1615). **£6 18s**

VERY FINE COPY OF THIS CURIOUS WORK ON PROPHETS, SIBYLLS, WITCHES, etc.

292 **BOIVIN** (René, 1530-98).

Trophées d'Armes.

12 PLATES CONTAINING ABOUT 70 DESIGNS FOR TROPHIES, FINELY ENGRAVED BY BOIVIN (WITH HIS "R. B." MONOGRAM).

Small folio, *new boards.*

S.l. (Rome), P. Mariette, 1575-6. **£3 10s**

293 **BONAVENTURA** (Saint).

Meditationes seu Stimulus divinis Amoris; devotorum cordium in Christi amorem valde incentium.

LARGE COLOURED WOODCUT ON TITLE WHICH IS REPEATED ON THE REVERSE AND AT END.

Square 12mo, *original calf binding, the obverse side decorated with centre panel of the Annunciation, the reverse with full-length figure of St. Michael with small stamps round the borders.*

Cologne, 1502. **£19 19s**

From the Corfield and Dunn libraries.

294 **BONIFACIUS, O. MIN.**

Viatice Excursiones.

TITLE PRINTED IN RED AND BLACK. WITH FINE FULL-PAGE WOODCUT OF THE "ECCE HOMO" AND NUMEROUS FINE WOODCUT INITIALS AND JEAN PETIT'S DEVICE ON TITLE.

4to, *calf.*

Paris, Barthold Rembolt apud Jehan Petit, 1515. **£3 3s**

295 **BOUCHET** (Jean).

Les regnars traversant les Perilleuses Voyes des folles Fiances du monde, composées par Sebastien Brand, lequel composa la nef des Folz dernièrement imprimée nouvellement à Paris. XXX.

LETTRES BATARDES, DOUBLE COLUMNS, TITLE PRINTED IN RED AND BLACK WITH HISTORIATED INITIALS, AND WOODCUT BELOW, RULED IN RED THROUGHOUT.

WITH MANY VERY INTERESTING WOODCUTS.

4to, *crushed blue morocco extra, gilt line borders, inside gilt dentelles, g. e., by Trautz-Bauzonnet.*

Paris, Denis Janot, 1530. **£63**

Magnificent copy.

"The earliest work of Jean Bouchet; in verse and prose. In the first edition of this book published by Verard, in accordance with the unscrupulous methods of book-publishing in those days, Verard substituted the good "selling" name of Sebastian Brandt for that of the true author (as in this edition also), whose name was found in an acrostic (leaf g.5) entitled "Exhortacion ou par les premières lettres des lignes, trouverez le nom de l'acteur de ce present livre et le lieu de sa nativité," the initials reading "Jehan Bouchet Natif de (Poictiers.") That Bouchet was not a party to the fraud is shown by his complaint in his Epistres Morales, etc. Poitiers, 1545.

"Le premier fut les Regnards traversans
L'an mil cinq cens, qu'auois vingt cinq ans
Ou feu Verard pour ma simple jeunesse
Changea le nom, ce fut a luy finesse
L'intitulant au nom de monsieur Brand
Un Alemand en tout scauoir tresgrand
Que ne sceut onc parler langue francoyse
Dont ie me teu, sans pource prendre noise
Fors que marrie ie fuz, dont ce Verard
Y adiousta des choses d'un aultre art
Et qu'il laissa tresgrant part de ma prose
Que m'est iniure, & a ce ie m'oppose
Au chastellet, ou il me paciffia
Pour un present lequel me dedia."

Catalogue of French Books in the Library of C. Fairfax Murray.

296 **BOULLEMIER** (F.) et **DEVELLY.**

Ornemens de Différens styles.

A SERIES OF 40 LARGE LITHOGRAPHIC PLATES, CONTAINING UPWARDS OF 300 ELEGANT DESIGNS FOR FRIEZES, INCRUSTATIONS, AND OTHER ORNAMENTS IN VARIOUS STYLES.

Didier (Ch.). **Cahier de Pouillis de Décorations,** Oiseaux Fleurs & Ornements propres à tous les genres de décors.

12 LARGE LITHOGRAPHIC PLATES OF ELEGANT ORNAMENTAL DESIGNS.

Together in 1 vol., 4to, *original half calf.*
Paris, circa 1840. **£2 10s**

DUTCH MILITARY COSTUME.

297 **BOXEL** (Johan).

Vertoogh van de Kryghs. Oeffeninge soo in't particulier van Musquets en Spres, als in't generael van een Corpus of gros der Compagnien te Vaet van de guardes, van de Ed. Groot Mog. Heeren Staten van Hollant ende West Vrieslant.

WITH 92 FINELY ENGRAVED FOLDING AND OTHER PLATES OF MILITARY EVOLUTIONS AND OF DUTCH MILITARY COSTUMES.

4to, *calf gilt.*
The Hague, 1670. **£14 14s**

298 **BRANT** (Sebastian).

In das Leben und Tugendtliche geschichten Keyser Tyti Vespasiani des Miltann. Durch Sebastianum Brandt verteutschet.

WITH SPLENDID WOODCUT HALF LENGTH PORTRAIT OF THE EMPEROR CHARLES V. SET IN A LANDSCAPE, HIS COAT OF ARMS BELOW, AND WOODCUT BORDER ON TITLE PAGE IN THE STYLE OF BALDUNG GRIEN AND THE SAME WOODCUT PORTRAIT REPEATED, ALSO 39 OTHER MAGNIFICENT WOODCUT BORDERS.

Folio, *boards.*
Strassburg, Knoblouch, 1520. **£7 7s**

Not in Kristeller or Proctor. See Panzer. Zus. Page 195. No. 199.K. who gives an interesting account of the origin of this book which Brant dedicated to the Emperor Charles V. The second half of the book is devoted to the History of the Emperor Trajan.

299 **BRANT'S SHIP OF FOOLS.**

Aff-ghebeelde Narren Speel-schuyt, verciert met meer als hondert schoone Figuren.

WITH DESCRIPTIONS IN DUTCH PROSE AND VERSE.

COPPERPLATE VIGNETTE ON TITLE, AND UPWARDS OF 100 VERY CURIOUS AND INTERESTING WOOD ENGRAVINGS.

Small 4to, *full dark green morocco, g. e.*
Leyden, 1610. **£5 5s**

300 **BRANTEGHEM** (G. de).

Pomarium mysticu tu novorum tu verteru fructuu, Animæ Christianæ, imagiculis aliquot nascentis mundi exordia nec non totius pene vite Christi decursum referentibus, etc.

UPWARDS OF 90 FINE WOODCUTS, DEPICTING BIBLICAL SCENES, WITHIN ORNAMENTAL BORDERS.

8vo, fine copy, *full calf, blind tooled on sides.*
Antwerp, G. Vosterman, 1535. SCARCE. **£14 14s**

301 **BRAUNSCHWEIG** (Hieronymus).

Das Buoch der rechten Kunst zu distilieren und die Wasser zu brennen angezögt mit Figuren nutzlich den menschlichen Leib in Gesundheit zu behalten.

TITLE PAGE PRINTED IN BLACK AND RED, BLACK LETTER, WITH LARGE WOODCUT ON TITLE OF A STILL AND MANY OTHER INTERESTING WOODCUTS IN THE TEXT OF PLANTS, HERBS, STILLS, RETORTS, ETC.

Folio, *crushed brown morocco, blind stamped lines on sides.*
Strassburg, Johann Grüninger, 1521. **£27 10s**

AN UNCOMMON EDITION OF BRAUNSCHWEIG'S FAMOUS TREATISE ON THE DISTILLATION OF HERBS ETC. A few blank margins mended.

SALISBURY BREVIARY.

302 **BREVIARIUM SARISBURIENSE PARS ESTIVALIS.**

Portiforium seu Breviarium ad usum ecclesie Sarisburiensis. . . nunc primum ad verissimum Ordinalis exemplar in suum ordinem a peritissimis viris redactum. Pars Estivalis.

BLACK LETTER, DOUBLE COLUMNS, RED AND BLACK, SMALL WOODCUTS AND WOODCUT INITIALS, DEVICE ON TITLE.

Crown 8vo, *old English calf.*
Paris, Magdalena, Boursette, Veuve de François Regnault, 1555.
£14 14s

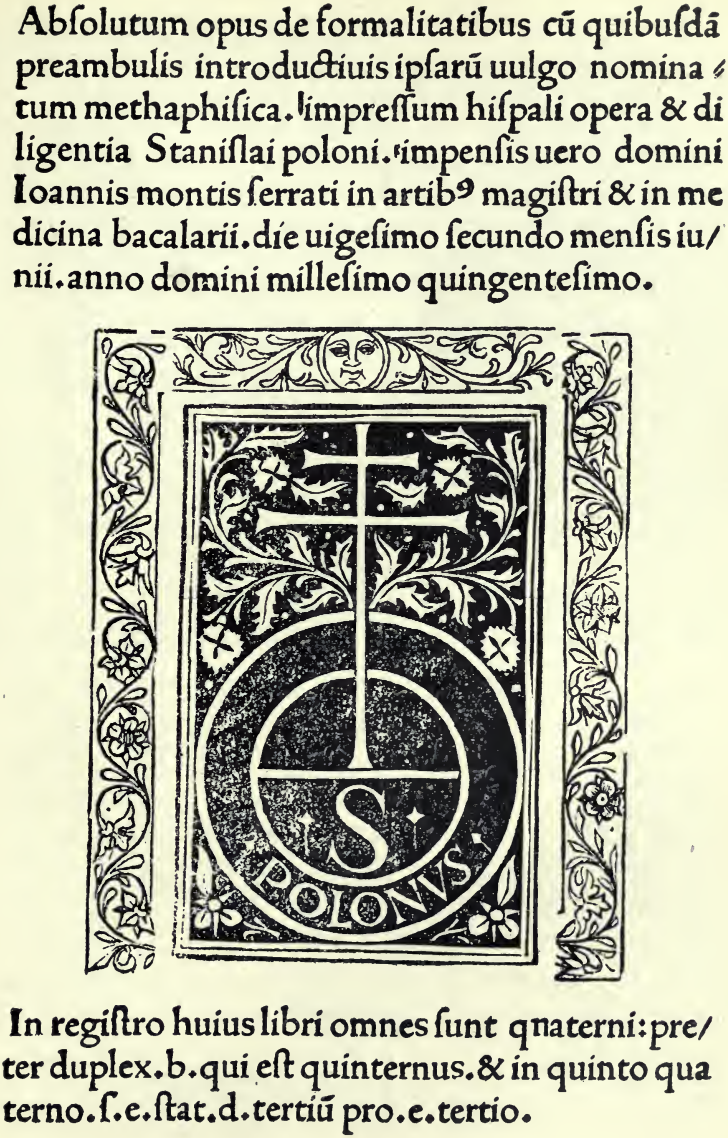
303 **BREYDENBACH** (Bernard de).

Le grant voyage de Hierusalem divisé en deux parties. En la première est traicté des peregrinations de la saincte cité de Hierusalem. Du Mont Saincte Katherine de Sinay et autres lieux sainctz avec les a, b, c, des lettres Grecques, Caldees, Hébraiques et Arabicques, avec aucuns langaiges des turcz translatez en françois.

En la seconde partie est traicté des Croisées et Entreprinses faictes par les Roys et Princes Chrestiens pour la Recouvrance de la Terre Saincte et Augmentation de la Foy comme Charles Martel, Pepin, Charlemagne, le Roy Saincte Loys, Godefroy de Buillon et autres qui ont conqueste la cité de Hierusalem.

Des guerres des Turcz et Tartarins, La Prinse de Constantinople, du siège de Rhodes, la prinse de Grenade, avec l'hystoire de Sophie, les guerres et batailles entre le grant Turc et le grant Souldan faictes depuis naguères. Le Chemin et Voyage de Romme avec les stations des églises ou sont les grands Pardons.

BLACK LETTER. TITLE IN RED AND BLACK. WITH TWO VERY LARGE

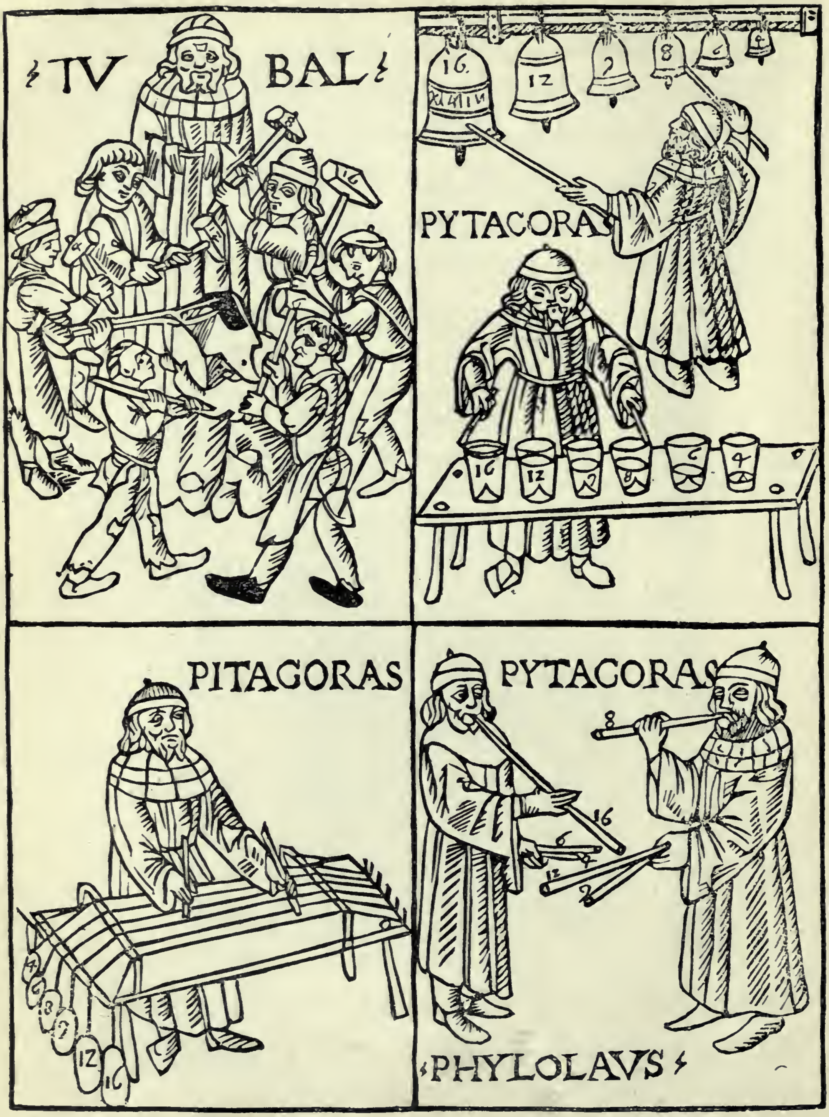


Abſolutum opus de formalitatibus cū quibuſdā preambulis introductiuis ipſarū uulgo nominatum methaphiſica. impreſſum hiſpali opera & diligentia Staniſlai poloni. impenſis uero domini Ioannis montis ſerrati in artibꝰ magiſtri & in medicina bacalarii. die uigeſimo ſecundo menſis iunii. anno domini milleſimo quingenteſimo.

In regiſtro huius libri omnes ſunt qnaterni: preter duplex. b. qui eſt quinternus. & in quinto quaterno. ſ. e. ſtat. d. tertiū pro. e. tertio.

Colophon from De Gui, De differentia. Seville, 1500.
See Item No. 140.

PLATE XX.


TVBAL
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PYTACORAS
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PHYLOLAVS

GAFURIUS—Theorica Musice. Milan. 1492.
See Item No. 152.

Breydenbach (Bernard de)—*continued.*

FOLDING WOODCUTS, ONE BEING A LARGE PANORAMIC VIEW OF JERUSALEM AND ITS SURROUNDINGS, AND NUMEROUS WOODCUTS IN THE TEXT.

Two parts in 1 volume.
4to, *calf gilt.*
Paris, pour François Regnault, 20 mars, 1522.
(SEE ILLUSTRATION, PLATE No. XXVI.). **£55**

THIS FRENCH WORK OF NICOLE LE HUEN IS NOT A LITTERAL TRANSLATION OF BREYDENBACH'S VOYAGES BECAUSE, ALTHOUGH THE FRENCH AUTHOR HAS FOLLOWED BREYDENBACH CHAPTER BY CHAPTER AND HE HAS REPRODUCED HIS PLATES WHILE PRESERVING THE MAIN BODY OF THE ORIGINAL, HE HAS OFTEN ADDED MUCH OF HIS OWN.

IN THIS VERY RARE EDITION PART II. CONTAINS AN "ACCOUNT OF THE WARS THAT TOOK PLACE RECENTLY IN THE YEARS 1516-1517 BETWEEN THE GRAND TURK AND THE SOLDAN," AND MANY LATER ADDITIONS WHICH DEAL CHIEFLY WITH THE PORTUGESE CONQUEST OF INDIA. Title and some preliminary leaves wormed.

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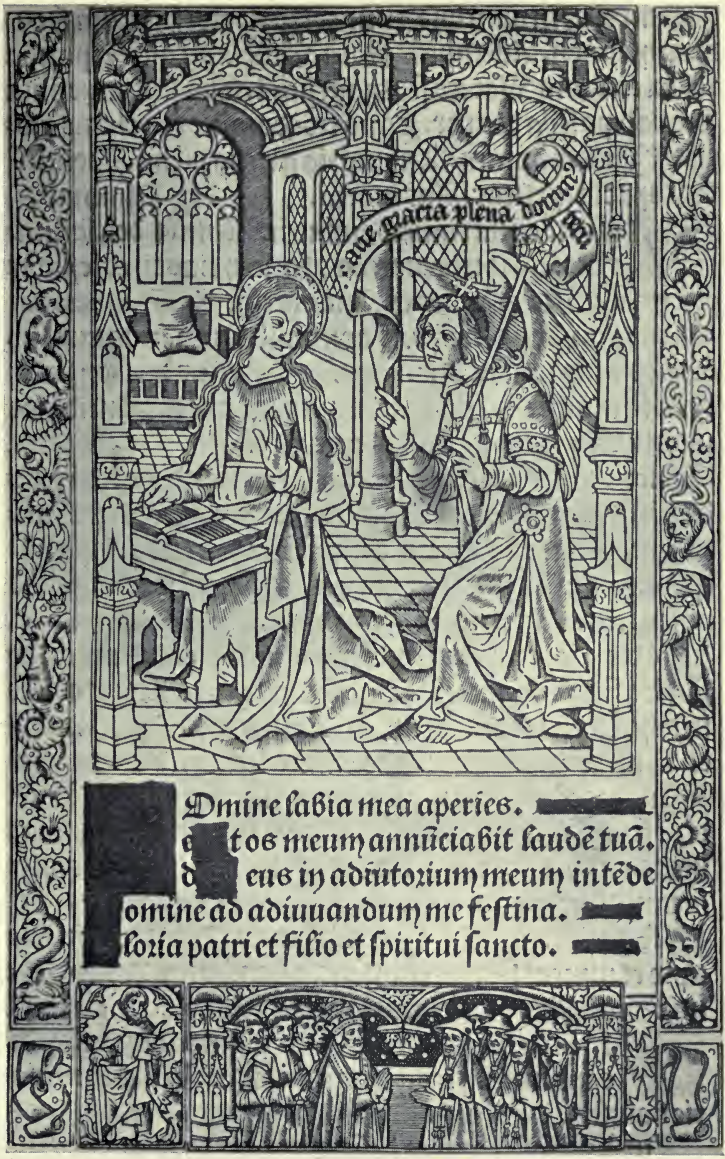

Dmine labia mea aperies.
et os meum annũciabit laudẽ tuã.
deus in adiutorium meum intẽde
omine ad adiuuandum me feſtina.
loria patri et filio et ſpiritui ſancto.

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Woodcut from Horae ad usum Romanum, printed on Vellum.
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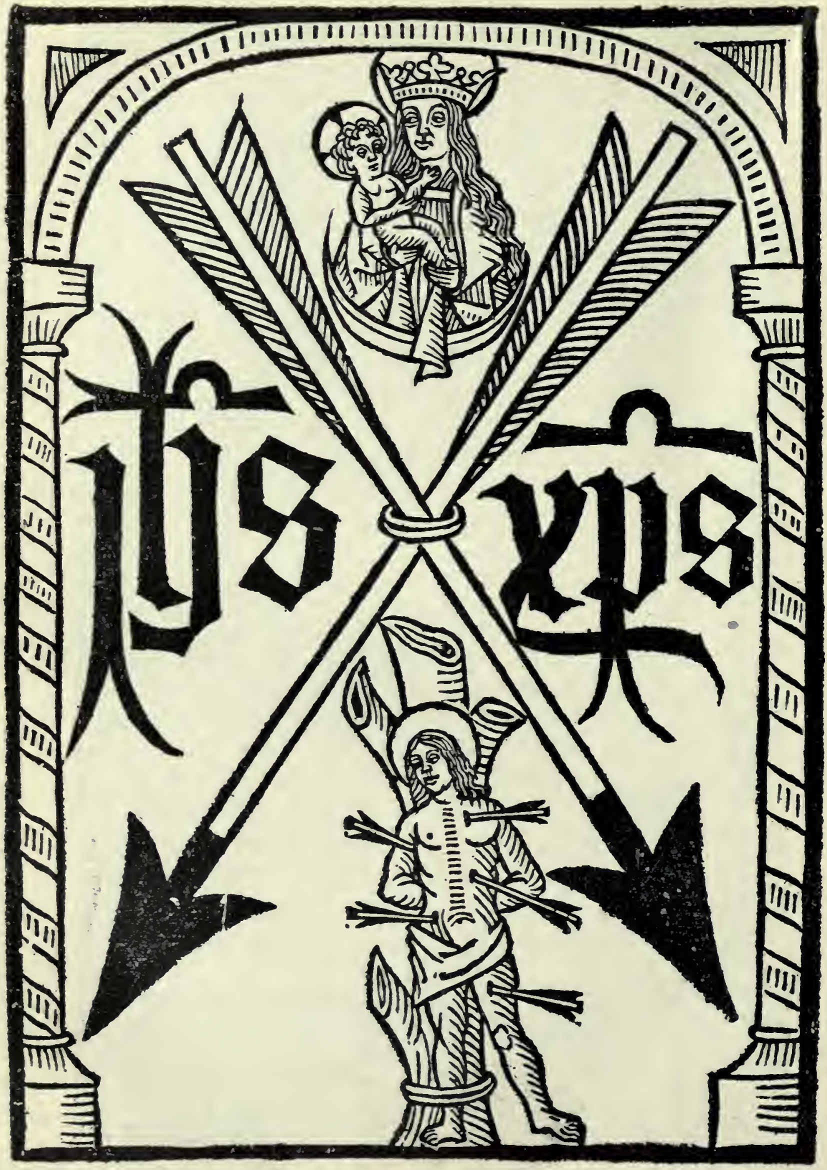
See Item No. 165.

PLATE XXII.



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Panzer, Annallen I., 351. Weller, 827. Dacheux, Les plus anciens écrits de Geiler, p. cxxix. Kristeller, 97. Schmidt, Grüninger, 141. Not in Proctor. There is no copy in the British Museum Library nor in the Bodleian Library.

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A FINE COPY. According to Lalande, Kepler derived some of his ideas on attraction and celestial physics from the London edition of 1600. " Gilbert, famed for his learning, depth in philosophy and admirable skill in chemistry, became one of the College of Physicians in London, and physician in ordinary to Queen Elizabeth, who had so high a value for him that she allowed him an annual pension to encourage his studies."—Ant. A. Wood.

398 **GIORGI** (Federico).

Del Modo di Conoscere i buoni Falconi, Astori, e Sparavieri, di farli, di governali & medicarli.

WITH CURIOUS WOODCUTS OF HAWKS, FALCONS.

12mo. Milan, 1645.

CARCANO (Francesco).

Dell Arte del Strucciero. Con il modo di conoscere, e medicare Falconi, Astori, e Sparavieri, e tutti gli Uccelli di rapina.

WITH NUMEROUS WOODCUTS OF HUNTING BIRDS, FALCONS, ETC.

12mo. Milan, 1645.

MANZINI (Cesare).

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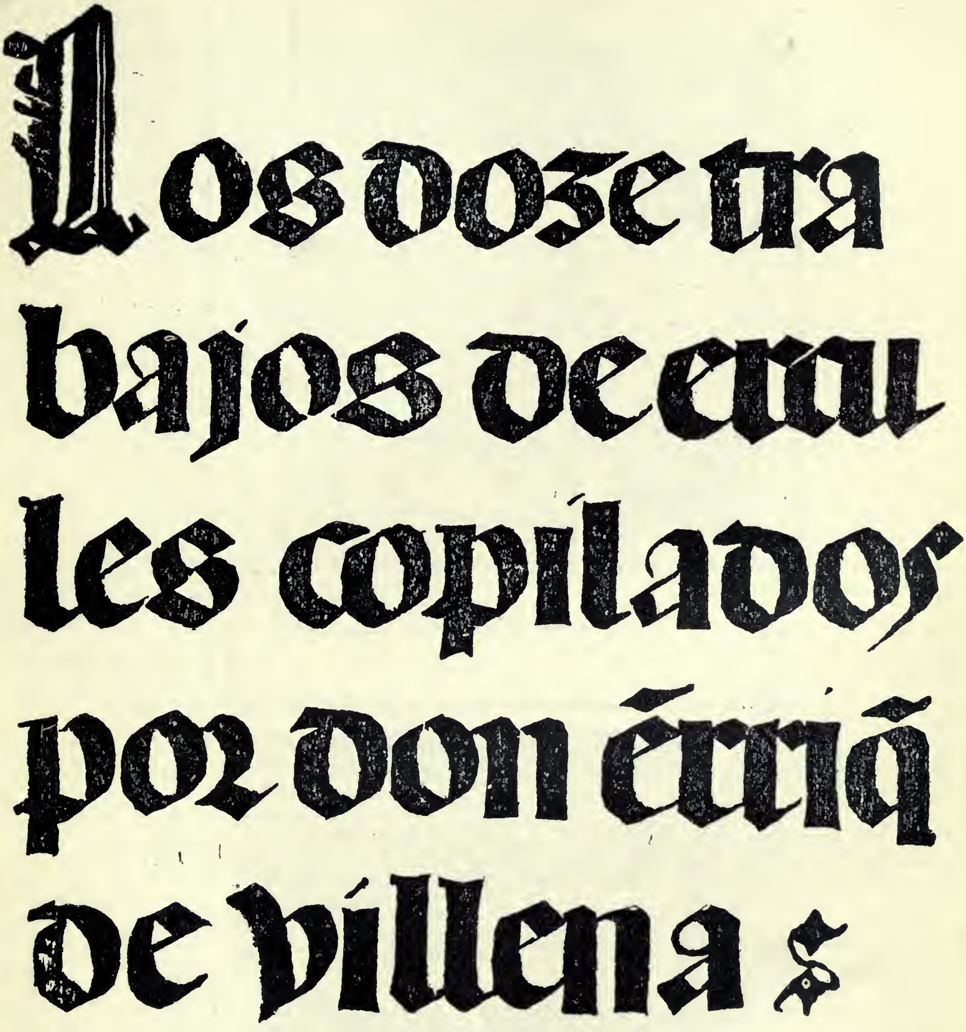
WITH CURIOUS WOODCUTS OF SINGING BIRDS, BOTH FREE AND IN CAGES.

12mo. Milan, 1645.

Together in 1 volume.

12mo, *calf, with arms on back.* **£6 6s**

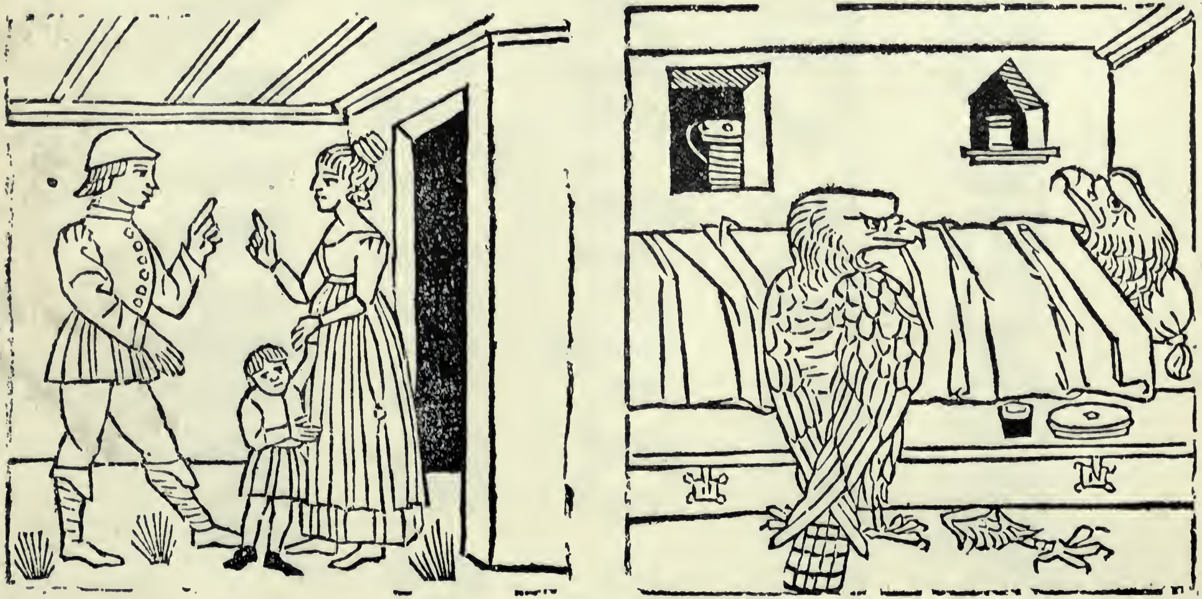
Plate XXIII.



Los doze tra
bajos de ercu
les copilados
poꝛ don ẽriq̃
de villena

Title-page from Villena, Doze Trabajos de Erculés. Burgos, 1499.
See Item No. 234.

PLATE XXIV.



Woodcuts from Aesopus Moralisatus. Venice, 1517.
"THE MERCHANT AND HIS WIFE" and "THE SICK EAGLE."
See Item No. 240.

399 **GIOVANNI** (Tito).

I quattro libri della Caccia con la Demostratione de luoghi de greci et latini Scrittori et con la tradottione della Sfera di Proelo.

WITH LARGE WOODCUT DEVICE ON TITLE AND MANY FINE WOODCUTS OF HUNTING SCENES, WOODCUT INITIALS AND ORNAMENTS.

Small 4to, *half bound.*

Venice, Gabriel Giolito, 1556. **£2 15s**

FIRST EDITION. The Sphere of Proclus is not in this copy.

400 **GLAREANUS** (H. L.).

Dodecachordon. Tractatus de cantionum musicarum modis.

WITH MUSICAL NOTES.

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Basel, Henry Petri, 1547. **£16 16s**

SUPERB COPY OF AN IMPORTANT BOOK. Containing 89 chants with and without the texts, for 2, 3 and 4 voices by such composers as Ant. Brumel, Nic. Craen, Sixt Dietrich, Adam de Fulde, Dam à Goes, H. Isaac, Josequin, Listenius, Joan Mouton, Paulus Wuest, etc.

401 **GOLTZ** (Hubert).

Imperatorum Imagines.

Vivae omnium fere Imperatorum Imagines a C. Julio Caesare usque ad Carolum V et Ferdinandum ex antiquis Veterum numismatis adumbratae necnon eorundem Vitae, Acta, Mores, Virtutes, Vitia, suis coloribus historico Penicillo delineatae.

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"These illustrations are remarkable as one of the earliest processes of chiaroscuro printing in which a combination of etched plates and wood-blocks was used: the blocks are said to have been cut by Josse (or Joseph) Gietleughen of Courtrai."

402 **GOMEZ MIEDES** (Bernardino).

La historia de muy alto e invencible Rey Don Jayme de Aragon, primero deste nombre llamado el Conquistador.

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Folio, *full russia, g. e.*

Valencie, Pedro de Huete, 1584. **£10 10s**

Salva No. 2966. "The author states that he has himself not only translated the book from his own Latin original (published two years previously, and not containing the portrait), but has added so much and made so many improvements that this is practically a new book and may be termed the original edition." According to Brunet the Latin version is rare, but the Spanish edition of 1584 is infinitely rarer.

403 **GRAPHAEUS** (Corn).

Spectaculorum in susceptione Philippi Hisp. Prin-Divi Caroli V. Caes. An. 1549.

CHIEFLY ITALIC LETTER, LONG LINES.

WITH 29 WOODCUTS BY PIETER COECKE.

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Antwerp, Pierre Coeck d'Alost by Gilles van Diest, June, 1550. **£10 10s**

The Prince Charles (Don Carlos), grandson of Charles V., whose entry into the City of Antwerp was celebrated in a Latin, Flemish and French edition, was an unhappy and short lived prince "whose melancholy history and untimely death have been the subject of poetry and romance." He was born in 1545 and died in 1568, and is said to have been poisoned by his father Philip II.

There are 29 large woodcut illustrations by Pieter Coeck, including one of the famous giant of Antwerp who lived in remote times on the banks of the Scheldt, where the city now stands, and demanded of all traders who passed that way the toll of half their goods or as an alternative the sacrifice of one of their hands. This legend accounts for the appearance of the hands in the Antwerp arms. The statue, designed by Pieter Coeck, is probably still in existence. It was restored in 1863 and made its annual progress through the streets of Antwerp in the procession of the Kermesse. Pieter Coeck was born at Aelst in 1502, and married a second time about 1548, and had a daughter, who became the wife of Pieter Breughel.

404 **GRATIUS** (Ortuinus).

Fasciculus Rerum Expetendarum ac Fugiendarum. In quo primum continetur Concilium Basiliense; non illud, quod in magno Concilio volumine vulgo circumfertur, sed quod Aeneas Syluius (qui postea Pius II. est appellatus) & eidem Concilio praesens interfuit, fideliter, & eleganter conscripsit.

FINE ENGRAVED TITLE IN COMPARTMENTS, DATED 1531, AND NUMEROUS FIGURED INITIALS.

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(No place) (Coloniae), 1535. **£19 19s**

It was against Ortuinus Gratius, the compiler of this volume, that the work entitled "Epistolae Obscurorum Virorum" was principally directed.

A fine copy of a work of great interest. Among the contents are:—

De origine potentia ac tyrannide Turcarum ad Henricum VIII, Angliae regem Lon-

Gratius (Ortuinus)—*continued.*

doni, A.R. episcopo Viennensi publice habita. Epistola Johannis Fabri, de bello Turcis inferendo. I.F. Pici Mirandulae ad Leonem X Pontificem maximum, de reformendis moribus oratio .

De reformatione Laicorum et Principum, De reformatione religionum ac religiosorum. De reformatione ecclesiae per Petrum de Aliaco. Vita. Hildebrandi. Petitiones Bohoemorum propositae in Basiliensi Concilio, etc., etc.

405 **GREGORIUS MAGNUS** (S.).

Secundus Dyalogorum liber de vita ac miraculis beatissimi Benedicti. Ejusdem Almi Patris Nostri Benedicti Regula.

Speculum Bernardi Abbatis Casinensis de his ad que in professionè obligatur Monachus.

TITLE PAGE PRINTED THROUGHOUT IN RED, PRINTER'S MARK IN RED ON TITLE-PAGE, MANY SENTENCES PRINTED IN RED AND WITH MANY DELIGHTFUL ITALIAN WOODCUTS, WOODCUT BORDERS AND INITIALS, MANY FULL PAGE.

12mo, *original Italian brown morocco gilt, with gilt panel borders on sides, fleurons, and J. H. S. on sides, gauffred edges, and leather clasp in fine state of preservation.*

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A delightful tiny volume with charming illustrations in a delicate original binding.

406 **GREGORIUS** (Papa).

Homelie quadraginta beati Gregorii de diversis lectionibus evangelii.

WITH FINE PRINTER'S DEVICE ON TITLE PAGE, FINE WOODCUT OF POPE GREGORY I. ON VERSO OF TITLE PAGE.

Paris, U. Gering and B. Rembolt, 1508.

CONSTITUTIONES BENEDICTI DUODECIMI AD MONACHOS NIGROS, ETC.

WITH FINE PRINTER'S DEVICE OF GILLES DE GOURMONT ON BACK OF TITLE. CURIOUS WOODCUT DEVICE. VERY FINE INITIAL LETTERS.
Paris, Gilles de Gourmont, 1517.

BONIFACIUS DE LEVA.

Viatice Excursiones de nonnullis hominum viciis.

WITH FINE WOODCUT DEVICE ON TITLE, PRINTED IN RED AND BLACK.

Paris, Jean Petit, 1515.

The 3 works in 1 vol., 4to, *contemporary stamped binding, with clasps.*

Paris, 1508-1517. **£5 5s**

PRINTED ON VELLUM.

407 **GREGORIUS TURONENSIS.**

Opera. Adonis Vienensis episcopi commentarii.

PRINTED ON VELLUM THROUGHOUT, ROMAN LETTER, 46 LONG LINES TO A FULL PAGE, FINE WOODCUT TITLE, WITH THE PRINTER'S DEVICE OF JEAN PETIT, AND ILLUMINATED INITIAL IN GOLD AND COLOURS ON THE VERSO, FINELY PAINTED INITIAL IN BLUE ON A BACKGROUND OF GOLD, WITH A FLORAL DESIGN IN VARIOUS COLOURS ON THE FIRST LEAF OF THE TEXT, RUBRICATED THROUGHOUT.

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Paris, In aedibus Ascensianis, 1522. **£150**

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Ordini di cavalcare, et modi di conoscere le nature de' Cavalli, emendare i vitii loro, et ammaestrargli per l'uso della guerra & commodita de gli huomini.

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THE BINDING AND THE BOOK ARE IN FINE STATE.
THIS IS THE FIRST VENICE EDITION.

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The book contains much Hebrew, Arabic and Greek type.

Small folio, *old yellow morocco with the arms of J. A. de Thou* (*second arms incorporating those of his first wife*).

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410 **GUERICKE** (Otto de).

Experimenta Nova (ut vocantur). **Magdeburgica de Vacuo Spatio . . . . quibus. accesserunt simul certa quaedam De Aeris Pondere**

Guericke (Otto de)—*continued.*

circa Terram; de Virtutibus Mundanis, et Systemate Mundi Planetario; etc.

ENGRAVED TITLE, FINE PORTRAIT OF THE AUTHOR (2 ADDITIONAL ONES OF HIM ALSO INSERTED LOOSELY).

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Liber Historiarum partius Orientis, sive passagium terrae sanctae, Haythono, Ordinis Praemonstratensis Authore, scriptus anno Redemptoris nostri M.CCC.

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Bologna, 1647. **£1 5s**

AN ATTACK ON WITCHES.

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Ad Reueredissimu dnm dnm Philippu sancte ecclesie Coloniensis archiepm. Tractat magistralis declarans q' grauiter peccet querentes auxiliu a maleficis, compilat ab eximio sacre theologie pfessore artiu magistra necno heretice puitatis inquisitore mgro Jacobo hoechstrassen ordinis Predicato cuentus Coloniensis.

GOTHIC LETTER, LONG LINES (8 ll.), FULL-PAGE WOODCUT OF A MASTER AND HIS SCHOLARS ON REVERSE OF LAST LEAF.

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[Colophon] Consummatum est presens opusculu apud fratres Predicatores per Regente Studii qui supra in Sancta ciuitate Coloniensi sub anno salutis Millesimo Quingentesimo decimo circa dominicam prima Quadragesime.

Impressum Colonie per Martinum de werdena (1510). **£13 13s**

The author of this treatise was one of the Cologne theologians against whom the satire of the "Epistolæ Obscurorum Virorum" was directed by Reuchlin, who had been attacked by them for his advocacy of interest in the Talmud. Among his friends were Melanchthon, Picus Mirandola, Brant, Aldus Manutius, etc. THE BOOK ITSELF IS AN ATTACK ON WITCHES AND WITCHCRAFT AND ON THOSE WHO CONSULT WITCHES.

421 **HOEC DE BRACKENAU** (Wendelin).

Mentagra sive tractatus excellens de causis preservativis regimine et cura morbi Gallici (ut galli dicunt Neapolitani).

WITH TITLE WITHIN WOODCUT BORDER. BLACK LETTER.

8vo, *original calf.*

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A FINE COPY.

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Imagines de Morte et Epigrammata, e Gallico idiomate a Georgio Aemylio in Latinum translata. His acceserunt Medicina Animae, tam iis

(Continued over)

Holbein (Hans)—*continued.*

qui firma quam qui adversa corporis valetudine praediti sunt, maxime necessaria. Ratio consolandi ob morbi gravitatem periculose decumbentes, etc.

WITH THE 41 VERY FINE WOODCUTS OF HOLBEIN'S FAMOUS DANCE OF DEATH.

Small 8vo, *morocco, gold and blind tooled on sides, g. e.*

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A FINE COPY. This is the Second Edition of the original cuts of the Dance of Death, but is the First Edition of the Latin translation (by George Aemylius) of the original French verses.

423 **HOLBEIN** (H.).

Imagines Mortis, His accesserunt, Epigrammata, e Gallico idiomate à Georgio Aemylio in latinum translata. Et Erasmi Roterod. liber. De praeparatione ad Mortem.

WITH PRINTER'S DEVICE ON TITLE AND THE FINE WOODCUTS OF HOLBEIN'S DANCE OF DEATH.

8vo, *black morocco, gilt edges by Niedree.*
Cologne, the heirs of Arnold Birckmann, 1555. **£10 10s**

424 **HOLLAR** (Wenceslaus).

Theatrum Mulierum.

Sive Varietas atq Differentia Habitnum Foeminei Sexus, diversorum Europae Nationum; hodierno Tempore vulgo in usu.

THE COMPLETE SET OF 48 FINE ETCHINGS, AND TITLE.

Original impressions. Small oblong 4to, *bound by Bedford in full crushed levant morocco, gilt back and sides, g. e.*

London, 1643. **£14 14s**

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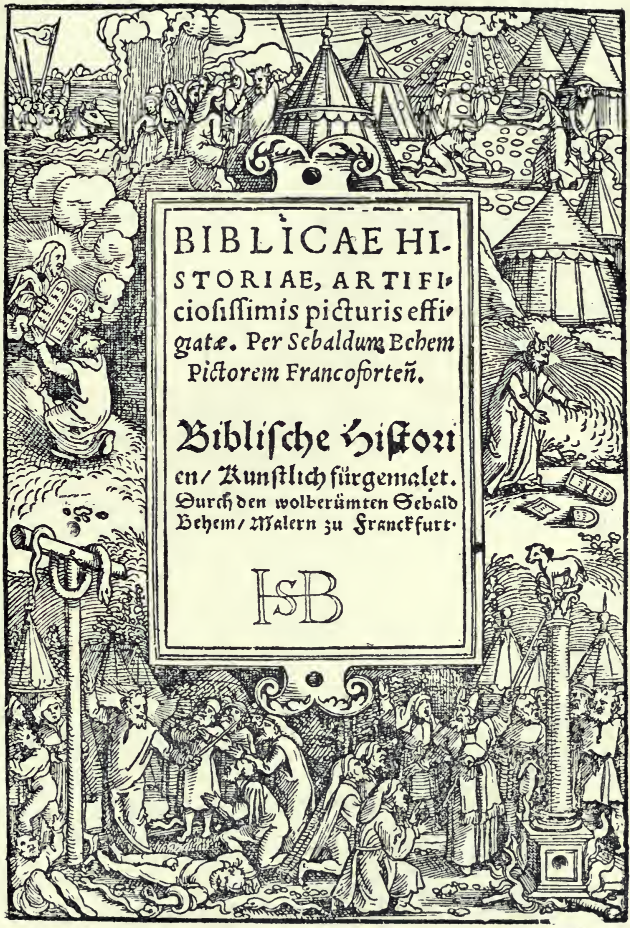
Muscarum Scarabeorum Vermiumque Varie Figure et Formae.

COMPLETE SET OF FINE IMPRESSIONS OF 12 PLATES OF BUTTERFLIES AND MOTHS, NEATLY MOUNTED IN A VOLUME.

8vo, *green morocco, gilt borders on sides, back gilt, g. e., by Mackenzie.*

Antwerp, 1646. **£5 5s**

Plate XXV.



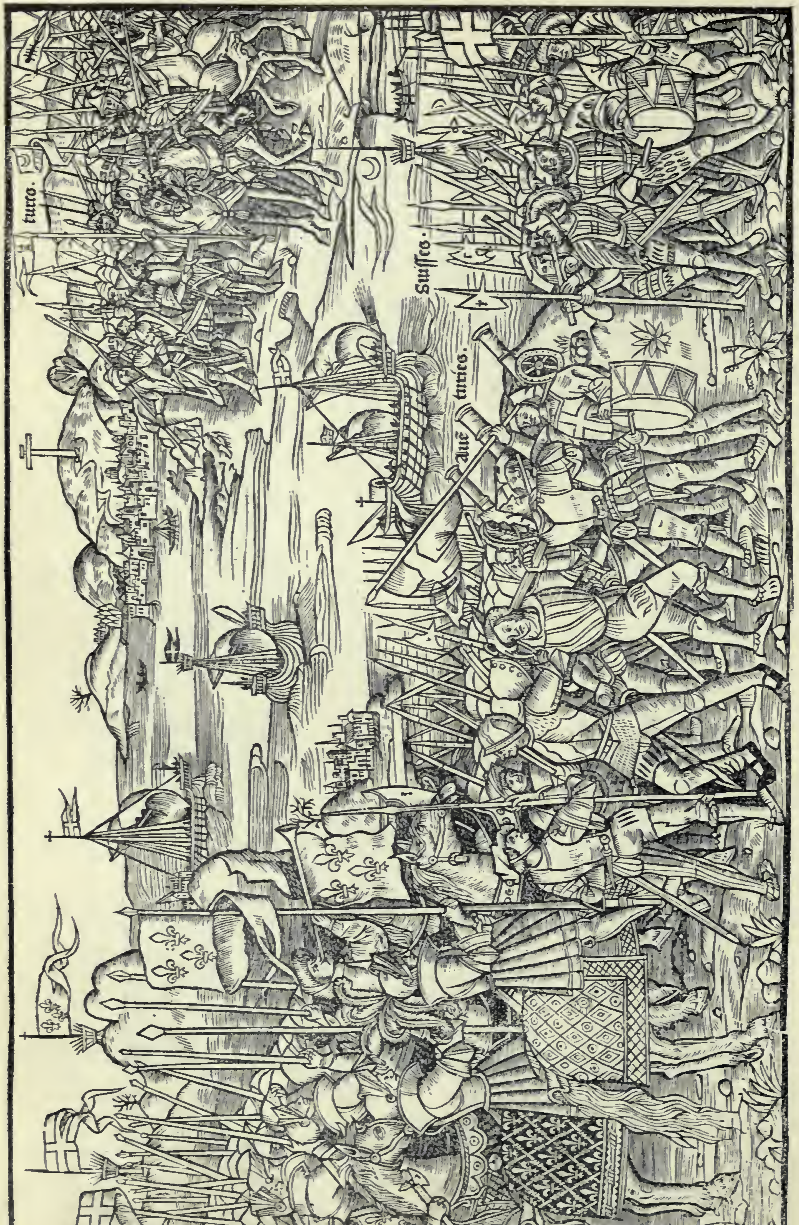
BIBLICAE HISTORIAE, ARTIFIcioſiſſimis picturis effigatæ. Per Sebaldum Behem Pictorem Francoforteñ.

Bibliſche Hiſtorien/ Kunſtlich fürgemalet. Durch den wolberümten Sebald Behem/ Malern zu Franckfurt.

HSB

Woodcut Title Border from
Beham (H. S.)—Biblicae Historiae, Francfort on the Maine, 1540.
See Item No. 277.

PLATE XXVI.


turcs.
Suiſſes.
Allẽ turies.

Breydenbach (Bern. De).—Le Grant Voyage de Hierusalem Divise en Deux Parties, 1522.
(Greatly reduced).
See Item No. 303.

PRINTED ON VELLUM.

426 **HORAE BEATAE MARIAE VIRGINIS CUM CALENDARIO.**

Heures a lusaige de Rome tout au long sans ries requerir. Avec les figures de la Vie de l'homme et la destruction le Hierusalem.

BLACK LETTER, PRINTED ON VELLUM THROUGHOUT, TEXT WITHIN BORDERS OF WOODCUTS, REPRESENTING SCENES FROM THE LIFE OF JESUS, SCRIPTURAL SUBJECTS, DANCES OF DEATH, SIEGE OF JERUSALEM, RURAL AND HUNTING SCENES, WITH 22 LARGE WOODCUTS, INCLUDING THE LARGE DEVICE OF THE PUBLISHER HARDOUYN ON FIRST PAGE AND A FIGURE OF THE ANATOMICAL MAN, ALL PAINTED OVER IN RICH COLOURS AND ILLUMINATED (A FEW SLIGHTLY RUBBED), HUNDREDS OF INITIALS PAINTED IN GOLD ON COLOURED GROUND, AND 29 SMALL CUTS IN THE TEXT OF MALE AND FEMALE SAINTS, ETC., PAINTED OVER IN GOLD AND COLOURS.

Royal 8vo, *old binding of red velvet, linings and end leaves of pale blue watered silk, g. e., tooled with diagonal lines.*

(Without place or date, Paris, printed by Guillaume Anabat for Hardouyn, about 1507.)

(SEE ILLUSTRATION, PLATE No. XXIX.). **£150**

A large, fine copy of a rare book of Hours.

427 **HORATIUS.**

In Horatium Dionysii Lambini Commentariis.

Sixth Edition revised with additional notes by Henry Estienne.
WITH WOODCUT BORDERS, AND VIGNETTES.
Folio, *original vellum.*
Orleans, Pierre de la Roviere, 1605. **£1 10s**

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Opera omnia a P. G. Chabotio explicata, nunc a I. Iac. Grassero emendata.

WITH ENGRAVED TITLE BY M. MERIAN AND FINE WOODCUT INITIALS.

Folio, *original calf.*
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429 **HORATIUS.**

Opera.

WITH FINELY ENGRAVED FRONTISPIECE, CULS DE LAMPE AND ENTETES.
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THICK PAPER, PRINTED IN LARGE FINE TYPE.

PINE'S HORACE.

430 **HORACE.**

Opera.

ENGRAVED THROUGHOUT, EACH PAGE CONTAINING A BEAUTIFUL CLASSICAL VIGNETTE OR TAIL PIECE.

Very fine copy of the First or "Post Est" Issue.

2 vols., 8vo, *bound by Riviere in full crushed levant morocco extra, gilt backs, inside dentelles, g. e.*

Londini, Æneis Tabulis Incidit Johannes Pine, 1733-7. **£16 16s**

431 **HORACE.**

Satyrarum Libri I. Satyra V.

WITH 17 FINELY ENGRAVED PLATES, ILLUSTRATING SCENES FROM HORACE.

Folio, *original vellum.*

Rome. De Romanis, 1816. **£2 2s**

PRINTED IN THE STYLE OF BODONI.

432 **HUTTEN** (Ulrich von).

Outis. Nemo.

ROMAN LETTER, 28 LONG LINES TO A PAGE (WITH GREEK).

TITLE CUT ON THE BLOCK IN A PANEL AT THE TOP OF A LARGE FINE FULL-PAGE WOODCUT OF A BEARDED MAN IN ROMAN MILITARY COSTUME BY WEIDITZ. AT BACK THE BOAT OF ULYSSES (MARKED VL) WITH POLYPHEMUS ON CLIFF AT LEFT, ON EACH SIDE ARE VARIOUS OBJECTS SUCH AS A JUG, LADLE, SPECTACLES, BOOK, BACKGAMMON BOARD, COUNTERS, CARDS, LUTE, AXE.

Small 4to, *new green morocco.*

Augsburg, J. Miller (1518). **£15**

Probably First Edition. Not in Proctor. Dodgson II., p. 140 (1.)

433 **HUTTEN** (Ulrich de).

Ad Carolum Imperatorem, aduersus intentatam sibi a Romanistis vim & injuriam conquestio.

Ejusdem alia ad Principes, ac viros Germaniae, de eadem re conquestio.

Ejusdem ad Albertum Brandepurgensem & Friderichum Saxonum Ducem, Principes Electores, aliaeque ad alios Epistolae.

Jacta est Alea.

WITH FULL-PAGE WOODCUT PORTRAIT OF ULRICH DE HUTTEN ON THE LAST PAGE.

4to, *boards.*

Without place, date or printer's name, after 1520. **£2 2s**

434 **HYGINUS.**

De Mundi et Sphere ac Utriusque Partium Declaratione cum Planetis et Variis Signis Historiatis.

WITH FINE LARGE WOODCUT ON TITLE PAGE, NUMEROUS WOODCUTS OF THE SIGNS OF THE ZODIAC AND THE PLANETS, ETC.

4to, *half vellum.*
Venice, Sessa, 1512. **£4 10s**

435 **INDAGINE** (Joannes de).

Die Kunst der Chiromantzey uss Besehung der Hend.

Physiognomey uss Anblick des Menschens. Natürlichen Astrologey nach dem Lauff der Sonnen. Complexion eins yegklichen Menchens. Natürlichen Ynflüssz der Planeten. Der Zwoelff Zeichen Angesychten. Ettliche Canones zu Erkantnüss der Menschen Kranckheiten solicher weiss vormals nye beschriben oder gedruckt.

WITH VERY FINE WOODCUT PORTRAIT OF THE AUTHOR AND MANY OTHER WOODCUTS.

Folio, *full calf gilt by Riviere & Son.*

Strassburg, Johann Schott, 1523. **£6 10s**

FIRST GERMAN EDITION. FINE COPY.

436 **INITIALS.**

ALBUM CONTAINING 418 FINE WOODCUT INITIAL LETTERS (INCLUDING MANY BY HOLBEIN) FROM PRINTED BOOKS A.D. 1516-1530, CHIEFLY FROM THE PRESSES OF FROBEN, CRITANDER, AND OTHER BASEL PRINTERS, TO WHICH ARE ADDED A FEW WOODCUT PRINTER'S DEVICES AND OTHER ILLUSTRATIONS (1498-1530).

4to, *calf.* **£4 4s**

THE COLLECTION WAS FORMED BY THE WELL-KNOWN CONNOISSEUR FREDERICK HENDRIKS.

EARLY BARCELONA PRESS.

437 **JACOBUS DE VALENTIA.**

In libros psalmorum David.

GOTHIC LETTER, DOUBLE COLUMNS, WOODCUT INITIALS, WITH FINE FULL-PAGE SPANISH WOODCUT WITH FINE SPANISH BORDERS AND COAT OF ARMS.

Folio, *unbound in padded case.*

Barcelona, Nicolas Spindeler, 1506. **£28 10s**

A few leaves slightly wormed.

438 **(JEAN D'ARRAS).**

Die Histori Od' Geschicht von de Edeln un schönen Melusina.

BLACK LETTER, LONG LINES, 32 TO A FULL PAGE, WITH 67 SPIRITED GERMAN OUTLINE WOODCUTS IN THE TEXT, INCLUDING ONE ON TITLE.

Small 4to, *oaken boards and white leather.*
Strassburg, Johannes Knobloch, 1516.
(SEE ILLUSTRATION, PLATE No. XXX.). **£42**

FINE COPY, EXTREMELY RARE.
NOT IN BRUNET, PANZER, WELLER OR PROCTOR.
The old legend of the beauteous Melusina comes from France.
The popular tale pleased the Duc de Berry so much that he commissioned Jehan d'Arras to make a prose novel of it during the years 1387-1394.
A few years later the Troubadour Couldrette composed a poem "Mellusigne" at the wish of Comte Jean de Parthenay.
This version was used by the Swiss author Thuring von Ringoltingen of Berne to make a translation in the year 1456 for the Markgraf Rudolf von Hochberg.
The printed editions of the Chapbook have used this translation which is more paraphrased than literally translated from the French original as Ringoltingen mentions in his preface.
The style of Ringoltingen's translation is very remarkable and it has been said by Schorbach in his monograph, "Die Historie von der schönen Melusine" that Ringoltingen is one of the best writers of German, and the German language owes to him more than is generally known.
His Melusine is one of the best German popular Chapbooks, which has received the applause of the German people to this very day.

439 **JOACHIM** (Abbas).

Interpretatio praeclara in Hieremiam Prophetam (sancto dictante spiritu) ad haec usque tempora minime prospecta in dies magis perspicua fiet.

ROMAN LETTER, TITLE WITHIN FINE WOODCUT BORDER AND IN COMPARTMENTS, WITH FINE AND INTERESTING WOODCUTS, WOODCUT INITIALS AND DEVICE.

4to, *crimson morocco, g. e., by Broca.*
Venice, Bernard Benalius, 1525. **£6 6s**

A FINE COPY. THE ABBOT JOACHIM WAS SURNAMED "THE GREAT PROPHET," AND, TO JUDGE BY THE NUMBER OF PROPHECIES CONTAINED IN THIS WORK, HE MUST HAVE BEEN VERY BUSY. THE LAST PROPHECY IS "THAT THE EMPIRE OF CONSTANTINOPLE SHALL REVERT TO THE GREEKS."

440 **JOHANNES DE SACROBUSTO.**

Sphera Volgare Novamente tradotta con molte notande additioni di Geometria, Cosmographia, Arte Navigatoria et Stereometria, etc.

TITLE WITHIN WOODCUT BORDER, NUMEROUS ENGRAVINGS IN THE TEXT, INCLUDING A MAP, IN WHICH THE WORD "AMERICA" APPEARS.

Small 4to, *full levant morocco gilt, t. e. g.*
Venice, B. Zanetti, 1537. **£5 5s**

Blank margin of one leaf mended.

441 **JOHANNES DE SACROBUSTO.**

Sphaera. Addita sunt quaedam ad explanationem eorum quae in Sphera dicuntur facientia.

WITH NUMEROUS WOODCUT DIAGRAMS.
8vo, *boards.*
Venice, 1554. **£2 2s**

442 **JOHANNES DE SACROBUSTO.**

Sphaera addita sunt quaedam ad explanaticnem eorum quae in Sphaera dicuntur facientia.

WITH NUMEROUS WOODCUT DIAGRAMS.
12mo, *original limp vellum.*
Venice, Sessa, 1587. **£2 2s**

443 **JOHANNES DE SACROBUSTO.**

C. Clavii in Sphaeram Joannis de Sacro Bosco Commentariis.
WITH NUMEROUS WOODCUT DIAGRAMS.
4to, *original limp vellum.*
Venice, 1591. **£1 1s**

444 **JOHANNES DE TURRECREMATA.**

Questiones Spiritualis Evangeliorum de Tempore et de Sanctis.
DOUBLE COLUMNS, BLACK LETTER, WITH NUMEROUS SMALL WOODCUTS, FINE WOODCUT ON TITLE PAGE.
8vo, *original vellum.*
Lyons, Jean de Vingle, 1509. **£3 3s**

445 **KIRCHER** (A.).

China Monumentis Necnon Variis Naturae et Artis Spectaculis Aliarumque Rerum Memorabilium Argumentis Illustrata.

ENGRAVED FRONTISPIECE, PORTRAIT, LARGE FOLDING MAP, AND NUMEROUS OTHER PLATES.

Folio, *vellum.*
Amstelodami, 1667. **£4 4s**

446 **KIRCHNER** (P. Chr.).

Jüdisches Ceremoniel oder Beschreibung derjenigen Gebraüche welche die Juden bey allen Fest-Tagen, im Gebet, bey der Beschneidung, bey Hochzeiten etc. in acht zu nehmen pflegen.

WITH 28 COPPERPLATE ENGRAVINGS, MANY FOLDING.
4to, *original vellum.*
Nürnberg, 1724. **£2 2s**

PANORAMA OF CONSTANTINOPLE, 1533.

447 **KOECK** (Peter).

Journey to Constantinople.

A SERIES OF ENGRAVINGS ON WOOD BY PETER KOECK, JOINED TOGETHER AND FORMING ONE LONG PANORAMA (MEASURING 15 FEET BY 12 INCHES) OF A CARAVAN TRAVERSING THE COUNTRY OUTSIDE CONSTANTINOPLE AND ITS ARRIVAL INTO THAT CITY.

Folded to oblong folio, *and preserved in a buckram lettered portfolio.* (1533.) **£42**

448 **KOECK** (Peter).

Description de la Court du Grand Turc, Solimans faisant son sejour en Constantinople, avec la maniere des Vestemens de ceux de sa Suite.

A SERIES OF ENGRAVINGS ON WOOD BY PETER KOECK, JOINED TOGETHER AND FORMING OND LONG PANORAMA (MEASURING 6½ FEET BY 15 INCHES) WITH DESCRIPTIONS IN FRENCH.

Folded to folio, *and preserved in a buckram lettered portfolio.* (1533.) **£42**

The Artist Peter Koeck was born at Aalst in 1502. He settled at Constantinople, where he painted scenes of Turkish life. He died in Brussels in 1550.

449 **KRAUSS** (J. U.).

Tapisseries du Roy ou sont Representez les Quatre Elemens et les Quatre Saisons, avec les Devises qui les Accompagnent et leur explication.

ILLUSTRATED WITH A SERIES OF 8 LARGE AND FINE DOUBLE-PAGE PLATES OF CLASSICAL DESIGNS, EACH SURROUNDED WITH AN ELABORATELY-DESIGNED BORDER OF FLOWERS, FRUIT, MILITARY EMBLEMS, MUSIC, HUSBANDRY, MEDALLION VIEWS, AND OTHER DEVICES; ALSO NUMEROUS LARGE AND FINE EMBLEMATIC ENGRAVINGS IN THE TEXT, AND 3 ENGRAVED TITLES, WITH EMBLEMATIC BORDERS. (Text in French and German.)

Folio, *boards.*
Augsburg, 1687. **£6 10s**

450 **KUGLER** (F.).

Geschichte des Friedrichs des Grossen. Gezeichnet von Adolph Menzel.

FRONTISPIECE AND NUMEROUS VIGNETTES.

Royal 8vo, *handsomely bound in full crimson morocco gilt, g. e.*
Leipzig, 1842. **£4 10s**

*** A Presentation Copy from H.R.H. the Princess William Marianne of Prussia to Duke of Sutherland 1842. On the last fly leaf two autograph notes about the Princess by Duke of Sutherland.

451 **KURLANDER** (F. A. von).

Lustspiele oder Dramatischer Almanach für das Jahr 1819. Ninth year.

WITH 6 COLOURED PLATES.
12mo, *boards*.
Leipzig, 1819. **10s 6d**

453 **LAGUNA** (Daniel Israel Lopez).

Espejo Fiel de Vidas que Contions Les Psalmes de David (*on Verso*). Obra Devota, Util, y Deleytable. En Londres con Licencia da los Sesores del Mahamad, y aprovacion del Senor Haham, Ano 5480 (1720).

VIGNETTE ON TITLE PAGE, CURIOUS SYMBOLICAL FRONTISPIECE, AND PLATES ENGRAVED BY ABM. LOPES DE OLIVEIRA.

4to, *Spanish morocco*. (London, 1720). **£12**

AN EXCEEDINGLY FINE COPY OF ONE OF THE RAREST WORKS OF ONE OF THE BEST JUDAEO-SPANISH POETS.

454 **LASOR A VAREA.**

Universus Terrarum Orbis Scriptorum Calamo Delineatus; hoc est, Auctorum fere omnium qui de Europae, Asiae, Africae, et Americae Regnis, Provinciis, Populis, Civitatibus, Oppidis, Arcibus, Maribus, Insulis, Montibus, Fluminibus, Fodinis, Balneis publicis Hortis, et de Aliis tam super quam subtus Terram Locis, cum anno loco et forma editionis eorum, uberrimus elenchus.

ILLUSTRATED WITH A GREAT NUMBER OF VIEWS OF THE CHIEF CITIES AND TOWNS OF THE WORLD, MAPS OF VARIOUS COUNTRIES, COSTUMES OF VARIOUS NATIONS, ETC.

2 vols., small folio, *original full vellum neat*.
Padua, 1713. **£3 3s**

Includes small maps of North and South America, Jamaica, etc.

455 **LAZZARI** (Antonio).

Nuova Raccolta delle Principali Vedute della R. Citta di Venezia.

12 BEAUTIFUL COLOURED ENGRAVINGS.
Oblong folio, *original binding*.
Venezia, 1831. **£5 10s**

The views comprise:—
Piazza S. Marco.
La gran Piazza.
Piazzetta di S. Marco.
Torre dell'Orologio.
Molo e Riva degli Schiavoni.
Ponte della Paglia e Prigioni.
Dogana di Mare, e Chiesa.
Ponte di Rialto.
T. R. Arsenale.
Regatta in volta del Canal Grande.
Feste antiche dell' ultimo Giovedi di Carnovale.
La Gita del Bucintoro al Lido col Doge.
Basilica di San Marco (loose plate).

456 **LE BRUN.**

Livre de Portraitures pour ceux qui commencent à dessiner.

SUITE OF 17 FINELY ENGRAVED DESIGNS OF EYES, EARS, FACES, FEET, HANDS, LEGS, ARMS, HEADS (OF MEN AND ANIMALS).

Folio, *calf*.

Paris. **£5 5s**

Five plates are devoted to the comparison of the heads of men and animals in a very curious way.

457 **LE MAIRE** (Jean).

Les Illustrations de Gaule et Singularitez de Troye, avec les deux Epîtres de l'Amant Verd.—Le Second Livre.—Le tiers Livre, intitulé de France Orientalle et Occidentale.—Le Traictie de la difference des scismes et des Concilles de l'Eglise. La vraie hystoire du Prince Syach Ysmail, dit Sophy.—L'epistre du Roy à Hector de Troye.

BLACK LETTER, WITH NUMEROUS WOODCUTS AND PRINTER'S DEVICES (SOME COLOURED).

4to, *polished calf*.

Paris, de Marnef, 1521. **£18 18s**

458 **LE POIS** (Ant.).

Discours sur les Medalles et Graveures antiques, principalement Romaines.

WITH WOODCUT DEVICE ON TITLE, FINE PORTRAIT AND PLATES OF MEDALS BY P. WOERIOT DE BOUZEY (SIGNED) AND SOME FINE LARGE WOODCUTS.

4to, *French XVIIIth Century dark red morocco, gilt floreate back, g. e.*

Paris, M. Patisson, au logis de Robert Estienne, 1579. **£7 7s**

In excellent condition.

Brunet. "Ouvrage curieux et assez recherché: parmi les figures gravées sur bois, imprimées avec le texte, la plus remarquable est un Priape placé au verso de la page 146. Cette planche est quelquefois grattée ou même déchirée."

This plate is in perfect condition.

459 **LESLY** (John).

De Origine Moribus & rebus gestis Scotorum.

E quibus septem veterum Scotorum res in primis memorabilen contractius, reliqui vere tres posteriorum Regum ad nostra tempora Historiam. Necessit nova & accurata Regionius & Insularum Scotiae cum vera ijusden topographia Tabula descriptio.

ILLUSTRATED WITH 11 GENEALOGICAL PLATES, WITH PORTRAITS, INCLUDING THOSE OF QUEEN MARY OF SCOTS AND HER SON JAMES.

4to, *original calf*.

Romae 1578 nunc donuo recus 1675. **£2 2s**

460 **LIVY.**

Historiae Romanae Decades (German Version) Römsche History uss T. Livio.

BLACK LETTER, 50 LONG LINES TO A PAGE, WITH 214 LARGE GERMAN WOODCUTS BY SCHAUFFELEIN AND BURGKMAIR AND ORNAMENTAL INITIALS.

Julius den erst Römich Keiser von seinem Kriege, erstmals usz dem Latin in Tutsch bracht und neu getruckt.

BLACK LETTER, LONG LINES, WITH THE INSERTED LEAVES IN SIGNATURE A. AND V., WITH WOODCUT ON TITLE AND NUMEROUS WOODCUTS IN TEXT.

2 vols. in 1, folio, *XVIth Century original blind stamped pigskin covering oaken boards, with clasps.*

Strassburg, Johann (Reinhardt, alias) Grüninger, 1507.
(SEE ILLUSTRATION, PLATE No. XXXI.). **£35**

A LARGE COPY OF 2 BEAUTIFUL VOLUMES WITH LARGE WOODCUTS REPRESENTING BATTLES AND OTHER SCENES IN ROMAN HISTORY. THE EPISTLE TO THE EMPEROR MAXIMILIAN IS AN IMPORTANT DOCUMENT IN THE HISTORY OF PRINTING, AS IT STATES THAT THE ART WAS INVENTED BY GUTENBERG IN MAYENCE IN THE YEAR 1450 A.D.

THE FIRST COMPLETE EDITION.

461 **LIVY.**

Historia cum Flori Epitome Indice copioso et Annotatis in Libros VII. Belli Maced. (With prefaces of Ulrich Hutten and Erasmus).

WITH WOODCUT TITLE IN COMPARTMENTS AND NUMEROUS LARGE ORNAMENTAL INITIAL LETTERS AND OTHER ORNAMENTS AFTER THE DESIGN OF HOLBEIN.

Thick folio, *calf.*

Mayence, John Schoeffer, November, 1518 to 1519. **£21**

THIS IS THE FIRST COMPLETE EDITION OF LIVY RANKING AMONG THE VERY RAREST OF EDITIONES PRINCIPES. This edition was edited, carefully revised and collated by Carbachius with the printed editions from which he found the manuscript to vary in 2,000 places. The preface of Erasmus is also very curious, as, although a Dutchman, he claims for Mayence the invention of printing. The very valuable manuscript which was written "LongoBardicis litteris" is now lost from which this edition is printed. This copy is quite complete as issued in 1518, and has the additional title and some leaves which were added in 1519.

From the Sutherland Library, Blenheim Palace.

462 **LONICER** (Nicolas).

Erste (und Ander) Theil des Hoffhaltung Des Türckischen Keysers und Othomanischen Reichsbeschreibung, darinn nicht allein der Türcken Empter, Beuelchs und Kriegsleuthen, Gewalt Dienst Besoldung und Nammen, so in dem Türckischen hoff sein, biszher unbekannt angezeigt, etc.

NUMEROUS FINE WOODCUTS.

Folio, *original vellum.*

Basel, Sebastian Henrichpetri, 1578. **£5 5s**

463 **LOTARIUS.**

Ein Schöne Warhaftige Hystory von Keiser Karolus sun genant Loher oder Lotarius wie er verbant Ward siben iar usz dem Kunigreich und Wie er sich die selbig zeit so ritterlich bruchte, das er zuletst Romscher Keiser, und im uszgeschniten Ward.

Black letter, double columns. With large woodcut on title and 36 fine spirited woodcuts in the Text, and numerous ornamental initials.

Folio, *full brown morocco extra, g. e., by Bedford.*
Strassburg, Johannes Grieninger, 1514. **£28**

Fine Copy. "Brunet speaks of the Book as 'extraordinairement rare.' Panzer also testifies to the rarity of the volume in his 'Annalen der aeltern deutschen Litteratur,' and knew of it only in time to place it in the supplement to his work."—Huth.

464 **LUCIFER.**

Epistola Luciferi ad malos principes Ecclesiasticos Parisiis primum Impressa, etc. (At end) C. Celtis poete Carmen elegans de diversis et inutilibus Studiis et inanibus curis mortalium.

Black letter (5 ll.). Woodcut of the mouth of hell on the title.

Small 4to, *boards, covered with two leaves of old MS. on vellum.*
Without place, date, or printer's name. (Vienna, 1507). **£4 4s**

465 **LUCIFER.**

Ain grosser Preisz so der Fürst der hellen genant Lucifer yetzt den gaystlichen als Bapst, Bischoff, Cardinel und dergleychen zu weysst und empeüt, etc.

Gothic letter, 31 long lines to a page. With large woodcut of Lucifer delivering an epistle to Pope Leo XI, somewhat in Burghmair's style.

4to, *half morocco.*
(Augsburg? Melchior Ramminger, about 1520). **£8 8s**

Not in Proctor or Muther. Panzer D.A. 1242.

466 **LUDOLPHUS DE SAXONIA.**

Le Grant Vita Christi translate de latin en francoys. (Par Frere Guillaume Lemenand de l'Ordre de Sainct Francoys a La request du Prince Monseigneur le Duc de Bourbon, Connectable de France).

With 2 full page woodcut illustrations containing 6 woodcuts within a beaded woodcut border and many important small

Ludolphus de Saxonia—*continued.*

WOODCUTS ON NEARLY EVERY PAGE. BLACK LETTER, DOUBLE COLUMNS, 53 LINES TO A FULL PAGE.

Folio, *crimson levant morocco, inside dentelles, g. e., by Trautz-Bauzonnet.*

Paris, Par Guillaume de Bossozet pour Ambroise Girault, about 1535. (SEE ILLUSTRATION, PLATE No. XXXII.). **£75**

THIS IS THE IDENTICAL AND ONLY COPY MENTIONED BY BRUNET, WHICH IS APPARENTLY THE ONLY ONE KNOWN.

A MAGNIFICENT VOLUME IN PERFECT CONDITION.

467 **LUDOLPHUS DE SAXONIAE.**

Vita Jesu Christi. Sancte Anne virginis vita. Divi Joachim virginis laudes. Tabule multiplices Evangeliorum tam dominicalium quam festorum.

WITH TITLE PAGE PRINTED IN RED AND BLACK, WITH FINE BORDERS SURROUNDING THE TITLE PAGE ON WHICH IS THE PRINTER'S MARK. FINE WOODCUT OF THE CRUCIFIXION ON VERSO OF TITLE. FINE FULL PAGE, AND OTHER WOODCUTS AND NUMEROUS WOODCUT INITIALS, DRAWN BY A CLEVER FRENCH ARTIST.

Folio, *original wooden boards, covered with pigskin, blind stamped.*

Lyons, Martin Buillon, 1519. **£3 10s**

Magnificent volume, beautifully printed with very interesting series of woodcut initials, and many fine full page woodcuts, in the original binding.

ENGRAVINGS OF TRADES AND PROFESSIONS.

468 **LUIKEN** (J. & K.).

Spiegel van het Menselyk Bedryf.

WITH ENGRAVED FRONTISPIECE AND 100 FINELY ENGRAVED PLATES OF TRADES, BENEATH EACH PLATE ARE DUTCH VERSES.

4to, *original vellum.*

Amsterdam, 1704. **£5 5s**

THE FAMOUS SERMON AGAINST USURY.

469 **LUTHER** (Martin).

Eyn Sermon von den Wucher.

BLACK LETTER, LONG LINES. WITH A REMARKABLE WOODCUT OF A JEW, FULL LENGTH, BALDHEADED, WITH LONG BEARD, AND HORN SPECTACLES, DRESSED IN A SHORT COAT WITH HIS THUMBS STUCK IN A CURIOUS MONEY-BELT, AN OPEN BOOK IS LYING ON A DESK, WITH THE WORDS "BETZALL, ODDER GIB ZINSZ" ("PAY OR GIVE INTEREST").

4to, *vellum, ties.*

Wittenberg, Johan Grünenberg, 1519

(SEE ILLUSTRATION, PLATE No. XXXIII.). **£25**

Not in Proctor. FIRST EDITION OF EXCESSIVE RARITY. THIS EDITION WITH THE REMARKABLE LARGE WOODCUT IS APPARENTLY UNKNOWN. We have been unable to trace another copy. The cut was not used in later editions of this sermon.

470 **LUTHER.**

Der gut frum Lutherisch Pfaffen Narr hayss ich: der mich kaufft, der lesse mich.

BLACK LETTER, WITH LARGE WOODCUT ON TITLE PAGE AFTER THAT OF THE "BOOK-COLLECTOR" IN THE "SHIP OF FOOLS."

4to, *new vellum.*
N.D. about 1525. **£9 9s**

FIRST EDITION.

471 **LUTHER** (Martin).

A Collection of Seven Rare Pieces by Martin Luther, bound together in 1 vol.

Small 4to, *full dark blue morocco extra, gilt leaves, lettered on back "Luther. Kleine Exegetische Schriften."*
1525-1534. **£10 10s**

I. Dat Benedictus edder wyssagynge des hyligen Zacharie, dorch D. Mart. Luther gepredicket. FINE WOODCUT TITLE BY CRANACH. Wittemberg, 1525.
II. Der Hundert und Syben und zwantzigst Psalm, ausgelegt, an die Christen zum Rügen in Liffland. Martinus Luther Ecclesiastes. ORNAMENTAL BORDER TO TITLE. Wittemberg, 1525.
III. Der Prophet Habacuc ausgelegt durch Mart. Luther. FINE PICTORIAL WOODCUT TITLE BY HANS CRANACH. 1526.
IV. Der Hundert und eilffte Psalm ausgelegt durch D. Martin Luther. ORNAMENTAL BORDER. Wittemberg, 1530.
V. Der LXV. Psalm, durch D. Mart. Luth., zu Dessau, fur den Furstem zu Anhalt gepredigt. FINE PICTORIAL TITLE BY GEO. LEMBERGER. Wittemberg, 1534.
VI. Auslegung D. Mart. Luthers, ober das Lied Mose am Zwey und Dreissigsten Cap. Dutero. FINE WOODCUT TITLE BY LUCAS CRANACH. Wittemberg, 1532.
VII. Das XV. Capital der Ersten Epistel S. Pauli an die Corinther, gepredigt und ausgelegt durch D Mar. Luth. VERY FINE ENGRAVED TITLE. Wittemberg, 1534.

472 **LUTHER.**

Historia de Vita et Actis Reverendiss Viri D. Mart. Lutheri Verae Theologie Doctoris bonafide conscripta à Philippo Melanthone.

WOODCUT PORTRAIT OF LUTHER ON TITLE.
12mo, *full blue morocco, g. e.*
Witebergae, 1549. **£1 10s**

473 **LUTHER** (M.).

Tessaradecas Consolatoria pro Laborantibus et Oneratis Martini Lutheri Augusti. Wittenbergens.

TITLE WITHIN VERY FINE ORNAMENTAL WOODCUT BORDER, STRIPED GROUND, AT FOOT, THREE SAINTS, OUR LADY ON LEFT AT FOOT.
4to, *boards.*
Leipzig, Melchior Lotter, the Elder, 1520. **£3 3s**

Proctor, 11561.

474 **LUTHER** (M.).

De captivitate Babylonica Ecclesiae, Praeludium Martini Lutheri.

TITLE WITHIN FINE ORNAMENTAL WOODCUT BORDER, BRAZEN SERPENT DEVICE AT FOOT, AND THE ARMS OF WITTENBERG AT TOP.

4to, *boards.*

Wittenberg, without place or printer's name (Melchior Lotter, 1520). **£2 15s**

Proctor, 11916.

475 **LUTHER** (M.).

In Epistolam Pauli ad Galatas F. Martini Lutheri Augustiniani Commentarius.

TITLE WITHIN BEAUTIFULLY DESIGNED WOODCUT BORDER AND VERY FINE ORNAMENTAL WOODCUT INITIAL LETTERS.

4to, *boards.*

Without place or printer's name, 1520. **£2 2s**

NOT IN PROCTOR.
Several pages wormed.

476 **LUTHER** (M.).

De votis monasticis Martini Lutheri Judicium.

TITLE WITHIN ORNAMENTAL ARCHED WOODCUT BORDER, ON THE RIGHT THE FIGURE OF A NUN READING HER BREVIARY, ON THE LEFT A COWLED MONK LEANING ON A CRUTCH, BY LUCAS CRANACH.

4to, *boards.*

Wittenberg, without printer's name (J. Gruneberg), 1521. **£2 10s**

FIRST EDITION.
Kuczinski, 1524. Not known to Dommer and Knaake.

477 **LUTHER** (M.).

De abroganda missa Privata Martini Lutheri Sententia.

TITLE WITHIN SPLENDID ORNAMENTAL WOODCUT BORDER.

4to, *boards.*

Wittenberg, without printer's name, January, 1522. **£2 2s**

478 **LUTHER** (M.).

Exempel Einen Rechten Christlichen Bischoff zu Weihen. Geschehen zur Neunburg Anno 1542, 20 January.

TITLE WITHIN CHARMING ORNAMENTAL WOODCUT BORDER. ABOVE ARCHITECTURAL ORNAMENTS, TO RIGHT AND LEFT OF TITLE DELIGHTFUL VIEWS OF CASTLES, VILLAGES AND CITIES PERCHED ON A BEETLING CRAG OR AT THE FOOT OF UNDULATING HILLS. BELOW DAVID KILLING GOLIATH WITH HIS OWN SWORD. GOLIATH IS LYING PRONE, CLAD IN HEAVY ARMOUR, BY LUCAS CRANACH WITH HIS MONOGRAM.

4to, *boards.*

Wittenberg, Nickel Schirlentz, 1542. **£3 3s**

Kuczynski, 1809.

479 **LUTHER** (M.).

Vier Predigten des Ehrwirdigen Herrn D. Martini Luthers, zu Eisleben vor seinem Abschied aus diesem Leben gethan.

Title within pretty ornamental woodcut border, cherubs blowing trumpets at sides, at foot of design, a large bear is clumsily scratching its nose with its back paw.

With large ornamental woodcut initial letters.

4to, *boards*.
Wittenberg, Hans Lufft, 1546. **£2 2s**

480 **LUTHER** (M.).

Ein Sermon über den herrlichen Spruch Joannis am v. Suchet in der Schrifft.

Title within fine ornamental woodcut border, architectural ornaments at sides and head, at foot, panel with Hercules and the Lion in foreground, behind delightful view of a castled town perched on the summit of a wooded hill, reminiscent of Durer's style.

4to, *boards*.
Wittenberg, George Rhaw, 1546. **£2 10s**

481 [**LUTHER.**]

Epitaphium des Ehrwirdigen Herrn und Vaters, Martini Luthers, der Heiligen Schrifft Doctoris, und des reinen wahren Evangelions trewen Lerhers und Predigers.

Medallion woodcut of Luther on title, full-page woodcut portrait of Elector of Saxony on verso of title, full-page woodcut of Luther on verso of A2.

Rhymed German verses on the life and death of Martin Luther by an anonymous author.

4to, *boards*.
Wittenberg, George Rhaw, 1546. **£2 2s**

482 [**LUTHER.**]

Vom Christlichen Abscheid aus diesem tödlichen Leben des Ehrwirdigen Herren D. Martini Lutheri, Bericht. Durch D. Justum Jonam, M. Michaelem Celium, und ander die dabey gewesen, Kurtz zusammen gezogen.

Woodcut medallion of Luther on title.

4to, *boards*.
Zwickau, Wolff Meyerpeck, 1546. **£2 10s**

An account of the last illness and death of Martin Luther, which is of interest also from the medical point of view.

483 **LYCOSTHENES** (Conrad).

Prodigiorum ac Ostentorum Chronicon. Quae praeter naturae ordinem, motum et operationem, acciderunt.

WITH EXTRAORDINARY WOODCUTS OF THE STRANGE EVENTS THAT HAVE HAPPENED FROM THE BEGINNING OF THE WORLD TO THE YEAR 1557, OF THE STRANGE MONSTERS THAT HAVE BEEN BORN, ETC.

Folio, *sealskin*.

Basel, Henricus Petrus, 1557. **£15 15s**

THIS IS ONE OF THE MOST EXTRAORDINARY BOOKS EVER PUBLISHED. THERE IS HARDLY A PAGE THAT DOES NOT CONTAIN FROM ONE TO THREE WOODCUTS OF THE MOST WEIRD NATURE. Storms, queer birds, monstrous pigs, Siamese twins, winged dragons, queer bats, gigantic cattle, strange signs in the skies, amazing horses, and queer types of men are portrayed in over 670 pages.

484 **MACROBIUS** (A. T.).

In somnium Scipionis explanatio Saturnaliorum libri VII; Censorinus de die natali, additis ex vetusto exemplari nonnullis, quae desideratantur (cum praefatione Donati veronensis).

ITALIC LETTER, ALDINE ANCHOR ON TITLE AND AT END. WITH WOODCUT DIAGRAMS AND INTERESTING WOODCUT MAP.

8vo, *French red morocco, full gilt back, g. e.*

Venice, Aldus, 1528. **£3 10s**

GOOD COPY WITH THE THREE BLANK LEAVES. The early woodcut map is of great interest. On it are shown the following: "Britannia, Thila, Gallia, Hispania, Italia, Aphrica, Gaeta, Aetiopia Perusta, Armenia, India, Mare Rubium, Alveus Oceani, Temperata Antipodum nobis incognita, frigida.

485 **MANZINI** (Cesare).

Ammaestramenti per Allevare, pascere, & curare gli Uccelli.

ILLUSTRATED WITH 9 CURIOUS WOODCUTS OF SINGING BIRDS.

12mo, *vellum*.
Milan, 1645. **£2 2s**

486 **MARIE DE MEDICI.**

Medicea Hospes sive Descriptio Publicae Gratulationis qua Serenissimam, Augustissimamque Reginam, Mariam de Medicis excepit Senatus Populusque Amstelodamensis Auctore Caspare Barlaeo.

WITH PORTRAIT OF MARIE DE MEDICI, AND NUMEROUS PLATES ILLUSTRATIVE OF HER PROGRESS AND RECEPTION IN AMSTERDAM.

Folio, *original calf, with arms on sides.*
Amsterdam, Bleau, 1628. **£7 15s**

487 **MARIESCHI** (Michael).

Magnificentiores Selectioresque urbis Venetiarum Prospectus quos olim Marieschi Venetus Pictor et Architectus depinxit.

WITH 17 FULL-PAGE FINELY ENGRAVED PLATES AFTER AND BY MARIESCHI AND ENGRAVED TITLE.

Oblong folio, *contemporary morocco, festooned borders on sides, with the arms of a cardinal on both sides.*

Venice, 1641. **£16 16s**

488 **MAROT** (Daniel, Architect to King William III.).

Manefiecke Carosse van syn Majesteyt van Groot Bretagnie gemaekt in de Haegh de 20 July, 1698.

6 FINELY ENGRAVED PLATES SHOWING THE ORNAMENTAL DETAILS OF THE STATE COACH MADE AT THE HAGUE FOR WILLIAM III. OF ENGLAND, "INVENTE ET GRAVE PAR D. MAROT, ARCHITECT DU ROY GUILLAUME IIIME, AVEC PRIVILEGE DES ETATS GENERAUX."

Oblong 4to, *new boards.* 1698. **£3 15s**

489 **MARQUEZ** (Joseph Micheli).

Tesora Militar de Cavalleria.

Antiguo y moderno, modo de amar, Cavalleros y professar, segum las ceremonias qualquier Orden Militar, Regia debaxo la qual militan; Origé que t-uier, y à que fin; De Ouè Potifice fueron aproudas; y concessiones que han tenido, assi Imperiales como Reales; Constituciones q guardan desde el Emperador Constantino el Magno primer Legislador; Insignias, y abito de casa una; Maestres y Encomiendas que tienen, y las que oy luzen, etc., etc.

CONTAINS SOME QUAINT WOODCUTS.

Folio, *vellum.*

Madrid, Por Diego Deaz de la Barrera, 1642. **£2 2s**

490 **MEDER** (I.).

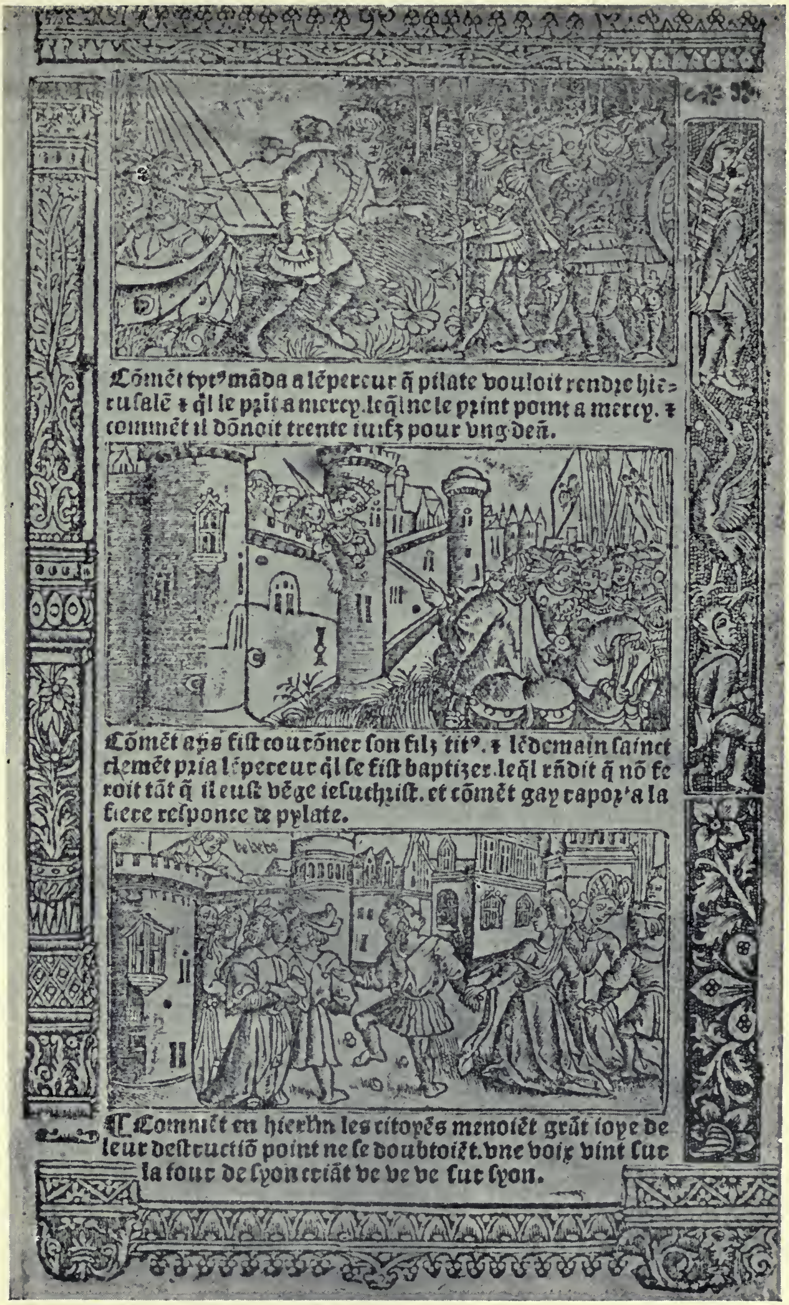
Parabola filii glutonis profusi atque prodigi.

BLACK LETTER, DOUBLE COLUMNS, WOODCUT DEVICE ON TITLE AND AT END, INITIALS IN THE CRIBLE MANNER.

Small 8vo, *brown crushed morocco extra gilt, t. e. g., by Riviere.*
Paris, J. Barbier for J. Petit, J. Frellon and F. Regnault, 1511. **£3 3s**

A RARE BOOK ON THE PARABLE OF THE PRODIGAL SON.

PLATE XXVII.



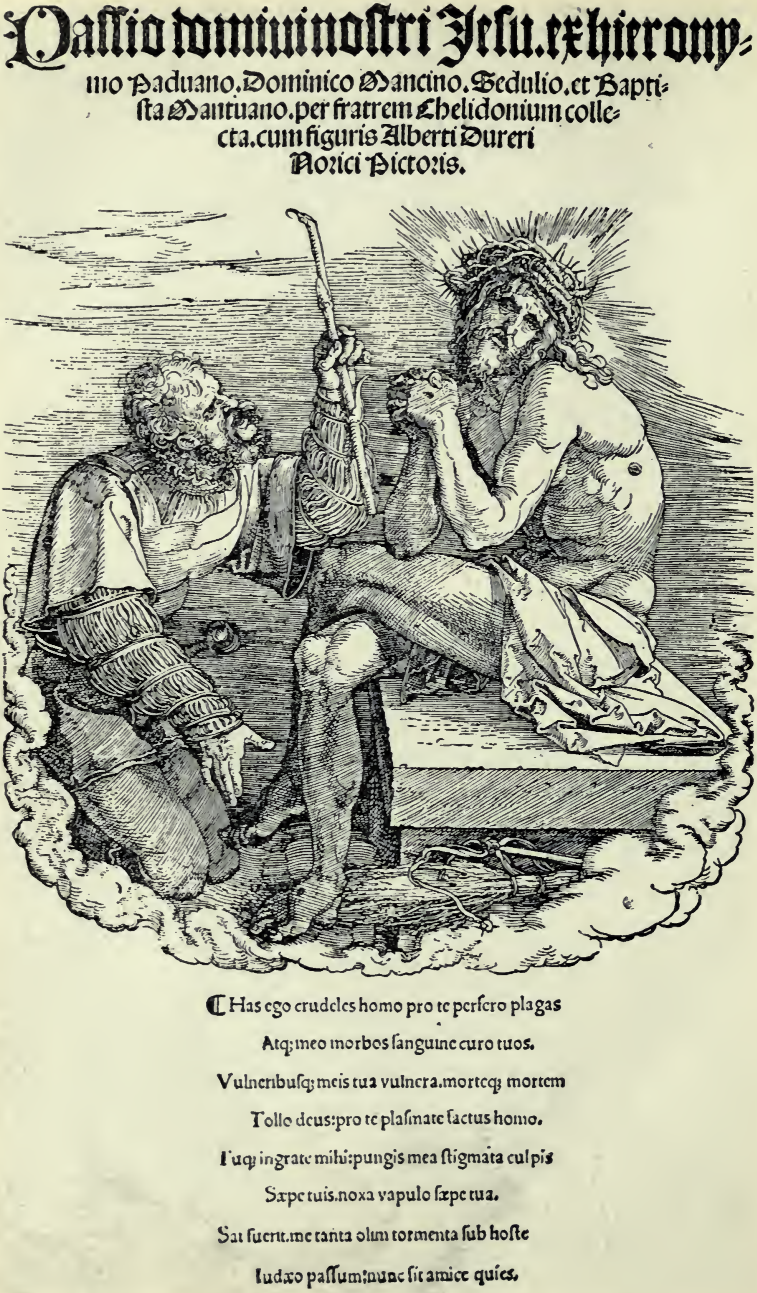
Cōmēt tytꝰ mādā a lēpereur q̄ pilate vouloit rendre hieruſalē ⁊ q̄l le prit a mercy. leq̄l ne le print point a mercy. ⁊ commēt il dōnoit trente iuifz pour vng den̄.

Cōmēt ap̄s fiſt courōner ſon filz titꝰ. ⁊ lēdemain ſainct clemēt pria lēpereur q̄l ſe fiſt baptizer. leq̄l rn̄dit q̄ nō feroit tāt q̄ il euſt vēge ieſuchriſt. et cōmēt gay raporta la fiere reſponce de pylate.

¶ Commēt en hierlm les citoyēs menoiēt grāt ioye de leur deſtructiō point ne ſe doubtoiēt. vne voix vint ſur la tour de ſyon criāt ve ve ve ſur ſyon.

Woodcut from
"DESTRUCTION DE HIERUSALEM." Paris about 1500.

PLATE XXVIII.



Paſſio domini noſtri Jeſu.ex hieronymo Paduano.Dominico Mancino.Sedulio.et Baptiſta Mantuano.per fratrem Chelidonium collecta.cum figuris Alberti Dureri Norici Pictoris.

¶ Has ego crudeles homo pro te perfero plagas
Atq; meo morbos ſanguine curo tuos.
Vulneribuſq; meis tua vulnera.morteq; mortem
Tollo deus:pro te plaſmate factus homo.
Tuq; ingrate mihi:pungis mea ſtigmata culpis
Sæpe tuis.noxa vapulo ſæpe tua.
Sat fuerit.me tanta olim tormenta ſub hoſte
Iudæo paſſum:nunc ſit amice quies.

Title-page to DURER. THE GREAT PASSION. Nuremberg, 1511.
See Item No. 355.

WITH THE EXCESSIVELY RARE MAP OF THE DISCOVERIES OF CHRISTOPHER COLUMBUS IN AMERICA.

491 **MARTYR** (Peter), of Anghiera.

Opera, scilicet legationis babylonicae libri tres; Oceani decas; Carmina, Janus, Inachus, Pluto furens, et reliqua poemata, hymni et epigrammata; cura Ælii Ant. Nebrissensis.

WITH THE EXTRAORDINARY RARE MAP OF THE DISCOVERIES OF CHRISTOPHER COLUMBUS IN AMERICA.

Folio, *Spanish calf, with the arms of Caracena.*

Sevilla, Jacobus Crumberger, 1511.
FIRST EDITION. Harrisse 66.

(SEE ILLUSTRATION, PLATE No. XXXIV.). **£250**

THE "NEWLY DISCOVERED WORLD" COVERS THE ENTIRE MAP, AND ON THE VERSO, AN EPISTLE ADDRESSED TO CARDINAL XIMENEZ AND AN EXTRA PAGE OF TEXT. ONLY A FEW COPIES CONTAIN THESE TWO ADDITIONAL LEAVES.

The estimation in which Peter Martyr was held as an historian is shown by the fact that in a period of a hundred years his works were published in Spain, Italy, France and England. An Italian by birth, he went in 1487 to the Court of Ferdinand and Isabella. He served in their armies during two campaigns, was ordained a priest afterward, and beame tutor to their children. He was at one time an Ambassador, and later on a Privy Counsellor. Few men have had a wider range of occupation and experience. Soldier, schoolmaster, ambassador, statesman, priest, historian, and a gossiping man of letters, he touched humanity at nearly every point. He delighted in the society of great men and was on the most frank and intimate terms with them. To use an expression of his own, he fed with his learning the studious youth of Spain. He was the contemporary of Columbus and Vespicius, and was the first to publish a popular account of the results of their voyages and of the peculiarities of the natives of the New World. This, the first of his historical writings, contains only the first decade, which was republished, together with the second and third at Alcala, in 1516. Its importance is equalled by its rarity. Harissee cites but one copy in U.S. of America. It is deserving, in every respect, of the regard of scholars and bibliophiles. As the colophon states, it was printed "with the greatest care." It contains the chart which is usually wanting, and which is remarkably correct for the period. Nothing equal to it appeared for a long time after.

492 **MATTHIOLUS.**

Commentarii. In libros sex. P. Dioscorides de Medica Materia.
WITH NUMEROUS FINE WOODCUTS OF PLANTS AND FLOWERS, FISH, ETC.
Folio, *wooden boards, covered with leather.*
Venice, 1558. **£5 5s**

493 **MELZO** (F. L.).

Regole Militari del Cavalier Melzo, sopra il Governo e Servito della Cavalleria.

ILLUSTRATED WITH 16 LARGE DOUBLE-PAGE AND FOLDING PLATES OF

(Continued over)

Melzo (F. L.)—*continued.*

BATTLES, SIEGES, MILITARY EVOLUTIONS, MARCHES, ETC., AND FINE FRONTISPIECE OF MILITARY FIGURES, ETC.

Folio, *handsomely bound by Hardy in full crushed crimson morocco super extra, panel sides, arms in centre, inside dentelles, gilt and marbled leaves.*

Antwerp, 1611. **£3 10s**

VERY FINE TALL COPY.

494 **MENNENIUS** (Franciscus).

Militarium ordinum origines, statuta, symbola et insignia, iconibus, additis genuinis.

WITH NUMEROUS WOODCUTS OF THE ARMS OF THE DIFFERENT MILITARY ORDERS.

4to, *old calf, gilt line borders on sides, with the arms of J. A. de Thou (third arms, incorporating those of his second wife).*

Macerata, 1623. **£6 6s**

495 **METELLI** (Agostino).

Freggi dell Architettura.

WITH 40 FINE ENGRAVINGS OF ARCHITECTURAL FRIESES.

Folio, *calf.*

Bologno, 1645. **£6 6s**

496 **METHODIUS** (Sanctus).

Methodius Primus Olimpiade et postea Tyri civitatum Episcopus sub Diocleciano Imperatore in Calcide civitate (que Nigropontum appelatur ut divus scribit Hieronimus Martyrio) coronatur: qui cum eruditissimus esset vir multa edidit documenta et presertim de Mundi Creatione eidem in carcere revelata . passus fuit quartadecima Kalendas Octobris.

GOTHIC LETTER, WITH 61 QUAINT AND CURIOUS WOODCUTS.

Small 4to, *full vellum.*

Basilee, per Michaelem Furter opera et vigilantia Sebastiani Brant, 1516. **£14 14s**

*** This collection of Prophecies enjoyed an immense popularity in the fifteenth and sixteenth centuries. They were wrongly ascribed to St. Methodius, Bishop of Patara, who died in the 4th century. It is considered that the more probable author was Methodius, Patriarch of Constantinople in 1240.

The woodcuts illustrate the various events mentioned in the prophecies. On the title-page occurs a large woodcut of the author, in prison, receiving the revelations from an angel; other events illustrated include:—Conflicts between Christians and Turks, Gog and Magog, Necromancers, Turks and Saracens, the Recovery of Jerusalem, the Seven-Headed and Ten-Horned Monster, the Taking of Constantinople by the Turks, etc., etc.

497 **MEURSIUS** (Joannes).

Athenae Batavae sive de urbe Leidensi et academia, virisque claris qui utramque ingenio suo atque scriptis illustrarunt.

WITH NUMEROUS FINE PORTRAITS, MAPS, AND SCENES ILLUSTRATIVE OF THE HISTORY OF THE CITY OF LEYDEN.

4to, *original vellum.*

Leyden, apud A. Clouquim et Elsevirios, 1625. **£1 1s**

498 **MIRABILIA ROME.**

WITH FINE WOODCUT ON TITLE AND TEN OTHER WOODCUTS (MANY FULL PAGE).

Rome, Marcellus Silber, 1512.

Questo sonno le Statione de la Chiesie de Roma; con le sue Indulgentie per tutto lo Anno.

WITH WOODCUT OF THE PAPAL ARMS ON TITLE AND ONE FULL-PAGE WOODCUT.

Without date, place or printer's name. (Rome, Marcellus Silber, about 1512).

Modus Confitendi.

WITH FINE WOODCUT OF A SINNER CONFESSING TO A MONK WITH GUARDIAN ANGEL STANDING BEHIND HIM AND THE EVIL SPIRIT SLOWLY RETREATING FROM HIM IN THE AIR.

Interrogationes sive doctrine quibus quilibet sacerdos debet interrogare suum confitentem.

Conjuratio malignorum spirituum in corporibus hominum existentium prout in sancto Petro.

Orationes sancte Brigitte cum Oratione sancti Augustini.

FINE WOODCUT OF ST. BRIGITTA IN PRAYER BEFORE CRUCIFIX, ON THE TITLE PAGE AND A FINE WOODCUT OF ST. AUGUSTINE.

Without date, place or printer's name. (Rome, Marcellus Silber, about 1512.)

Divisiones decem nationum totius christianitatis.

Tabula Christiane religionis valde utilis et necessaria cuilibet christiano quam omnes scire tenentur.

These eight tracts seem all to have been printed by Marcellus Silber at Rome about the year 1512, and are adorned with charming woodcuts.

Bound in 1 volume.

Small 8vo, *brown morocco, gilt edges, by Trautz-Bauzonnet.* **£16 16s**

499 **MIRABILIA ROMAE.**

In isto opusculo dicitur quo modo Remulus et Remus nati sunt et educati, etc.

WITH MANY FINE WOODCUTS.

12mo, *crushed crimson morocco extra, g. e., by Leighton.*
Rome, Joan. Besicken, 1504. **£10 10s**

A VERY CHARMING COPY OF ONE OF THE EARLIEST GUIDE BOOKS TO THE CITY OF ROME, ILLUSTRATED WITH A NUMBER OF DELIGHTFULLY PRIMITIVE WOODCUTS.

500 **MISSALE PATAVIENSE,** cum additionibus Benedictionum, Cereorum, Cinerum, Palmarum, Ignis Paschalis, etc.

BLACK LETTER, DOUBLE COLUMNS, FINELY PRINTED IN BLACK AND RED, 33 LINES AND HEAD-LINE. WITH HUNDREDS OF SMALL WOODCUTS OF SCRIPTURAL SUBJECTS AND PICTORIAL CAPITALS.

Small thick 4to, *full vellum.*

Venice, Petrus Lichtenstein, for Lucas Alantse, bookseller of Vienna, 1522. **£20**

THE 6 LEAVES OF THE CANON ARE PRINTED IN A LARGE TYPE, ON VELLUM, AND THE FINE FULL PAGE WOODCUT OF THE CRUCIFIXION AND THE HISTORIATED INITIAL FACING HAVE BEEN FINELY ILLUMINATED IN COLOURS AND GOLD BY A CONTEMPORARY ARTIST.

THE LARGE AND FINE DEVICE OF THE PRINTER, IN RED AND BLACK, OCCURS ON THE VERSO OF THE LAST PAGE.

501 **MISSALE ROMANUM.**

(In fine) Missale juxta morem Romane ecclesiae . . . impensis Lucantonii de Giunta Florentini . . . anno 1508 iii calendas Junii . . alma Venetiarum urbe.

PRINTED IN RED AND BLACK, WITH A FINE COLOURED FULL-PAGE CANON WOODCUT OF THE CRUCIFIXION, 14 FULL-PAGE COLOURED WOODCUT FRAMED BORDERS SURROUNDING FINE COLOURED WOODCUTS, AND OVER 500 FINE LARGE AND SMALL COLOURED WOODCUTS IN THE TEXT, WITH MANY MUSIC NOTES PRINTED IN BLACK ON RED LINES.

Folio, *original binding of oak boards covered with leather stamped with various devices and flowers, with finely chased brass corner pieces and brass bosses in the centre of each cover.*

Venice, Giunta, 1508. **£25**

A VERY FINE EXAMPLE OF A GIUNTA MISSAL ACCORDING TO THE ROMAN RITE. THIS SUPERB MISSAL IS REMARKABLE FOR THE NUMBER OF VENETIAN WOODCUTS WHICH ORNAMENT IT. IN ADDITION THERE ARE A LARGE NUMBER OF SMALLER COLOURED WOODCUT BORDERS TO SOME OF THE LARGER WOODCUTS. Some folios slightly worm eaten. Leaf A. 8 (last leaf of the Tabula) missing.

502 **MISSALE ROMANUM.**

Novissime Ordine quondam novo impressum in quo celebrans minime orationum varietate implicari poterit.

WITH MANY FULL-PAGE WOODCUTS AND NUMEROUS WOODCUT BORDERS AND WOODCUT INITIALS. FINELY PRINTED IN RED AND BLACK, DOUBLE COLUMNS. WITH MANY SQUARE MUSIC NOTES, PRINTED IN BLACK ON FOUR RED LINES.

4to, *contemporary calf, rebacked.*
Venice, Peter Liechtenstein, 1535. **£8 8s**

503 **MISSALE SARUM.**

Missale ad Consuetudinem insignis Ecclesiae Sarum una cum dicte Ecclesiae institutis consuetudinibusqz nuper elimatissime impressum, additis plurimis que in ceteris desideruntur (cum Calendario) "Fortuna opes auferre no animu potest."

PRINTED IN GOTHIC LETTERS, RED AND BLACK, DOUBLE COLUMNS, WITH MUSICAL NOTES, THE CANON IN LARGER LETTERS, AND WITH 2 LEAVES PRINTED ON VELLUM (I.E., THE LEAF CONTAINING THE FULL-PAGE WOODCUT OF THE CRUCIFIXION AND THE FOLLOWING LEAF), DEVICE OF FALCONS AND TREES ON TITLE, LARGE AND SMALL CUTS OF THE PASSION, SAINTS, ETC., IN THE TEXT AND ORNAMENTAL WOODCUT INITIALS, SOME PAGES WITH LARGE CUTS AND BORDERS. (Wants the last two or three leaves at end, finishing with Hii, "Missa de Sancto Anthonio," and a wormhole in first few leaves, touching text).

Folio, *old calf.*

In Alma Parisiorum Academia anno domini Virtutum conditorisqz. Mundi Millesimo quingentesimo decimo die vero decimo Kalendas Mensis Aprilis, 1510. **£25**

TALL COPY.
AN EXCEEDINGLY RARE ISSUE OF THE SARUM MISSAL.

504 **MISSALE SARUM.**

DOUBLE COLUMNS, PRINTED IN RED AND BLACK, WITH NUMEROUS FINELY ENGRAVED WOODCUTS, AND ORNAMENTAL INITIAL LETTERS.
8vo, *calf.*
Paris, Wolffgang Hopyl, 1515. **£21**
Wanting the preliminary leaves.

505 **MOZELLANUS** (Nicolaus Clemens Trelaeus).

Austrasiae Reges et Duces Epigrammatis.
WITH UPWARDS OF 60 ENGRAVED PORTRAITS BY PIERRE WOERIOT, OF KINGS AND DUKES.
Small 4to, *full polished calf, gilt back.*
Cologne, 1591. - **£3 15s**

506 **MORGHEN** (Filippo).

Raccolta delle Cose piu notabili vedute dal Cavaliere Wild Scull e dal Signor de la Hire nel lor famoso viaggio dalla Terra alla Luna che sono spiegate nella sotria di detto viaggio descritta dal' istesso Wild Scull nell 'ordine seguente, e designate dal detto Signor de la Hire. Esposte in nove rami incisi appresso Filippo Morghen Fiorentino.

WITH FINELY ENGRAVED TITLE PAGE, SHOWING THE CAVALIER WILD SCULL AND SIGNOR DE LA HIRE DESCENDING FROM THEIR FLYING MACHINE IN THE MOON, AND INTRODUCING THEMSELVES TO ITS INHABITANTS, WITH 9 FURTHER ENGRAVINGS.

Oblong folio, *half morocco, by Riviere.*
(Naples, XVIIIth Century.)
(SEE ILLUSTRATION, PLATE No. XXXV.). **£52 10s**

FIRST STATE, see BRUEL, "*Histoire Aeronautique par les Monuments Peints,*" where a reproduction of the title in the second state is shown. The remarkable plates show the following:—

1. An Inhabitant of the Moon mounted on a Winged-Serpent, fighting a Porcupine.
2. A New Machine to cut from head to foot strange wild beasts.
3. The coaches which are used in the Moon and which are propelled by sails, a go-between an aeroplane and a motor car.
4. The manner of navigation by means of bellows (and steam) in that Planet.
5. The manner of transporting goods on rafts drawn by Steam Bellows (kind of steam tug).
6. Water melon used for fishing purposes (a kind of steam trawler).
7. Water melon, which serves as a dwelling house, to protect the inhabitants of the moon from wild beasts.
8. Boat which has as sails the wings of a gigantic bird. (The bird is chained to the masts and to a perch and is kept in good temper by being fed with gigantic snails, a quantity of which are kept on board, while others are being towed behind.)
9. House boats, on which the inhabitants of the Moon live, showing at the same time the new manner of calling birds by the sounds of a drum. (A new version of Dilly, Dilly, come to be killed.)

On the title page the work is dedicated to His Excellence Sir William Hamilton, His Britannic Majesty's Envoy at the Court of Naples.

507 **MORSSHEIM** (Johan von).

Spiegel des Regiments in der Fürsten höfe, da Frau Untrewe gewaltig ist.

A VERY RARE AND INTERESTING POETICAL PIECE OF 16 LEAVES, THE TITLE PRINTED WITHIN WOODCUT BORDER OF GROTESQUE AND FOLIAGE, AND THE TEXT ILLUSTRATED WITH 18 INTERESTING SMALL WOOD ENGRAVINGS.

Small 4to, *full vellum neat.*
Oppenheim, 1515. **£8 8s**

FINE COPY.

508 **MUNSTER** (Sebastian).

Compositio Horologiorum in Plano Muro Truncis Anulo Conconcauo, cylindro & uarijs quadrantibus, cum signorum zodiaci & diuersarum horarum inscriptionibus.

WITH WOODCUTS ON TITLE AND MANY WOODCUT FIGURES THROUGHOUT THE BOOK REFERRING TO SUN DIALS AND OTHER MEANS OF MARKING THE TIME.

4to, *vellum.*
Basel, 1531. **£6 6s**

509 **NANUS** (Dominicus).

Polyanthea. Opus suavissimis floribus exornatum.

WITH A FINE VENETIAN WOODCUT ON TITLE REPRESENTING THE VIRGIN AND CHILD SEATED IN A BOWER OF FLOWERS RECEIVING THE ADORATION OF POPE, KING, CARDINAL, BISHOP, ETC., AND MANY ORNAMENTAL WOODCUT INITIALS.

Folio, *half cloth.*
Venice, Petrus Liechtenstein of Cologne, 17th February, 1507. **£4 4s**

With many Greek quotations. The Polyanthea is arranged alphabetically and contains a selection of illustrative sentences and extracts from the Bible, the Saints, Philosophers, Historians and Poets, " both Greek and Latin as well as from Dante and Petrarch." AN UNCOMMON BOOK.

510 **NEPOS (CORNELIUS) de Vita excellentium Imperatorum.** Ex recognitione. Steph. And. Phillippe.

ENGRAVED FRONTISPIECE AND HEAD AND TAIL PIECES.

French binding of the second half of the XVIIIth century, bound for Ch. Nicolas Le Clerc de Lesseville Seigneur de St. Leu. Olive morocco, gold lines on sides, full gilt back, and with the arms of Ch. Nicolas Le Clerc in gold in centre.

Paris, Barbou, 1754. **£5 5s**

511 **NEUDORFFER** (Antonius).

Schreib Kunst. Das Erste Theil.

ORNAMENTAL TITLE-PAGE AND NUMEROUS ILLUSTRATIONS, SOME FOLDING, OF LETTERS AND ALPHABETS.

Nuremberg, 1601.

Das Ander Theil.

ORNAMENTAL TITLE-PAGE AND A LARGE NUMBER OF VERY RICH SPECIMENS OF ORNAMENTAL WRITINGS.

Nuremberg, 1631.

Appendix.

ORNAMENTAL TITLE-PAGE, UPWARDS OF 90 PAGES OF RICH ORNAMENTAL SPECIMENS OF WRITING, INITIAL LETTERS.

Nuremberg, 1631.
Together in one volume, small 4to, *original vellum.* **£14 14s**

512 **NOTARIAT und Rhetoric Teutsch,** wes einem Notarien, Redner oder Schreiber, aller Practic, Handlung und Commission etc., zuversehen sei.

WITH FINE WOODCUT ON TITLE PAGE REPRESENTING THE COURTS OF JUSTICE AND A NOTARY'S OFFICE. BLACK LETTER.

Folio, *wooden boards, half covered with leather.*
Francfort, Christian Egenolph, 1546. **18s**

513 **NOVIDIUS.**

Ambrosii Noviddi Fracci Ferentinatis sacrorum fastorum libri XII cum romanis consuetudinibus per totum annum, suisque causis ac stellis et numinum nostrorum introductionibus.

WITH NUMEROUS WOODCUTS.

4to, *contemporary brown morocco binding with arms on sides and blind tooling in panels, g. e.*

Rome, Antonius Bladus, 1547. **£2 10s**

THIS FIRST EDITION IS EXCEEDINGLY RARE. NOVIDIUS WROTE HIS CHRISTIAN FASTI IN IMITATION OF OVID'S PAGAN FASTI. THE ABOVE POEM IS INTERESTING FOR THE KNOWLEDGE OF SEVERAL USAGES WHICH ARE PECULIAR TO THE CHURCH OF ROME.

514 **NOVUM TESTAMENTUM PER ERASMUM NOVISSIME RECOGNITUM.**

WITH NUMEROUS FINELY ENGRAVED WOODCUTS, AND ORNAMENTAL INITIAL LETTERS.

12mo, *original calf.*
Antwerp, Guilielmus, Montanus, July, 1542. **£3 15s**

515 **OFFICE DE LA VIERGE MARIE, a l'Usage de l'Eglise Catholique,** Apostolique, & Romaine, avec les Vigiles Pseaumes graduels, Penitentiaux et plusieurs prieres & Oraisons.

PRINTED IN LARGE RED AND BLACK TYPE, WITH FULL-PAGE PLATES.

Thick 4to, *old red morocco, full gilt backs, g.e.*
Paris, 1586. **£2 2s**

516 **OFFICIUM B. Marie Virginis Nuper Reformatum & Pii V. Pont. Max. jussu editum.** Cum Indulgentiis et Calendario Gregoriano.

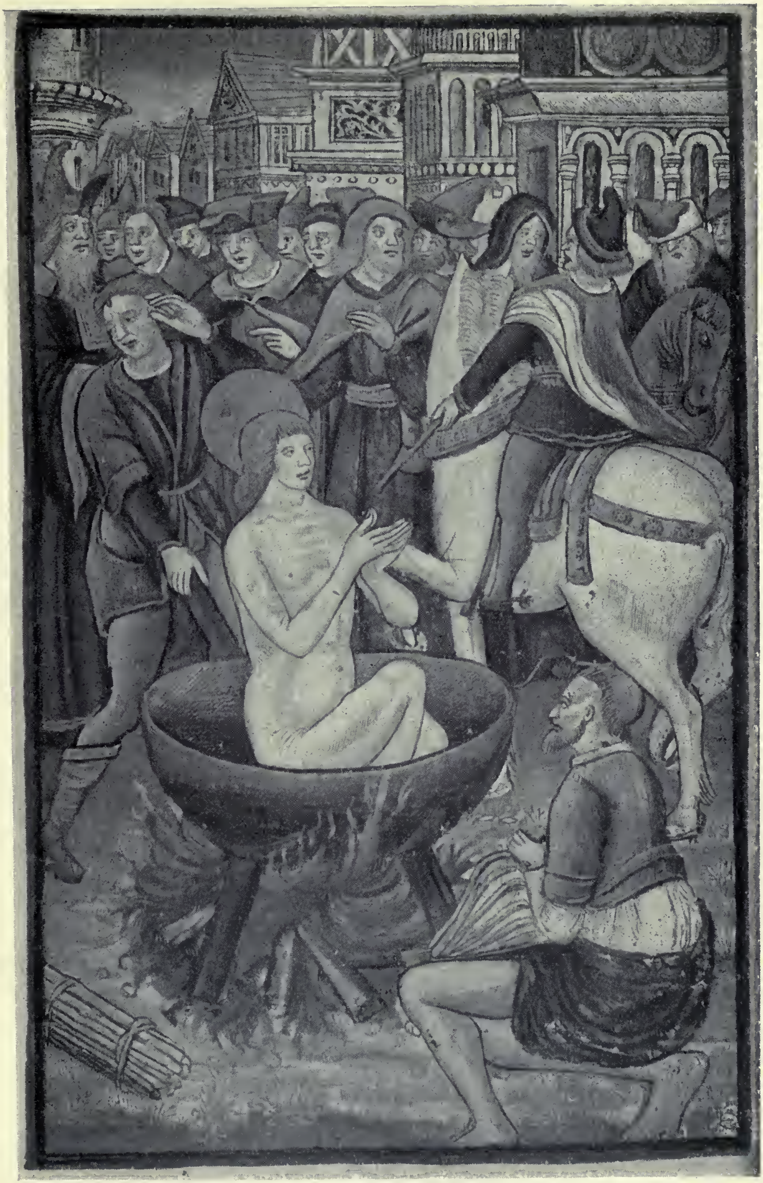
PRINTED IN RED AND BLACK, WITH FINELY ENGRAVED FULL-PAGE PLATES.

4to, *green morocco, contemporary tooling of laurel branches, arabesques and floral ornaments, festooned panels and borders on sides, fully gilt back (slightly repaired), g. e.*

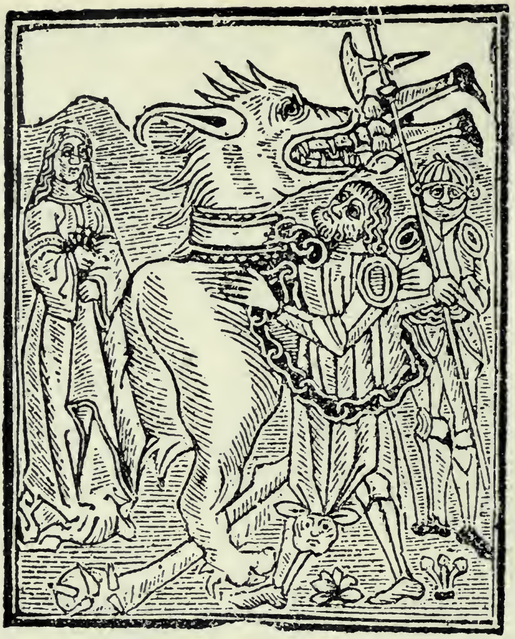
Venice, 1619. **£14 14s**

REMARKABLE SPECIMEN OF EARLY ITALIAN XVIIITH CENTURY BINDING.

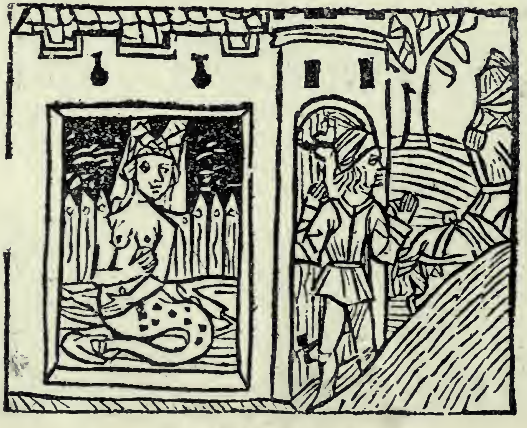
Plate XXIX.



Miniature from "Horae Beatae Mariae Virginis," Paris, Hardouyn, 1507.
See Item No. 426.



Woodcut from VILLENA, DOZE TRABAJOS DE ERCULES. Burgos, 1499.
See Item No. 234.



"THE NYMPH MELUSINA."
Woodcut from Jean d'Arras. Histori von Melusina. Strassburg, 1516.
See Item No. 438.

517 **OLAUS MAGNUS.**

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Salva No. 2772. FIRST EDITION. "LIBRO DE ESTRAORDINARIA RAREZA." The Editors of the Cronica de Don Juan II. which was printed in Valencia 1779, mention the fact that they received anonymously some notes on that Chronicle and that the Mar de Istorias was mentioned in them, and mentioned that the book was so rare that it had only been possible to find the title in the index of one of the Valladolid bookshops. Even Brunet does not know of this edition. Last leaf (colophon) in facsimile and a few margins restored.

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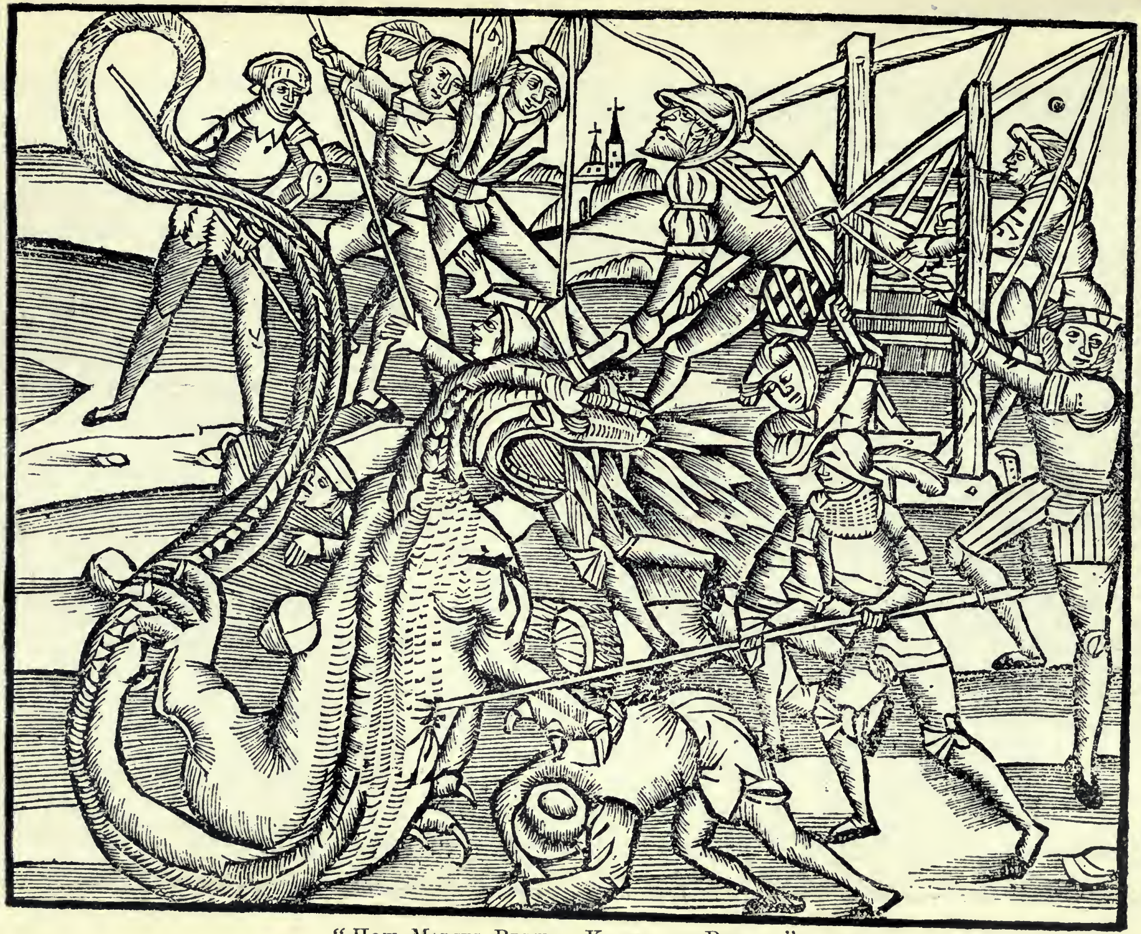
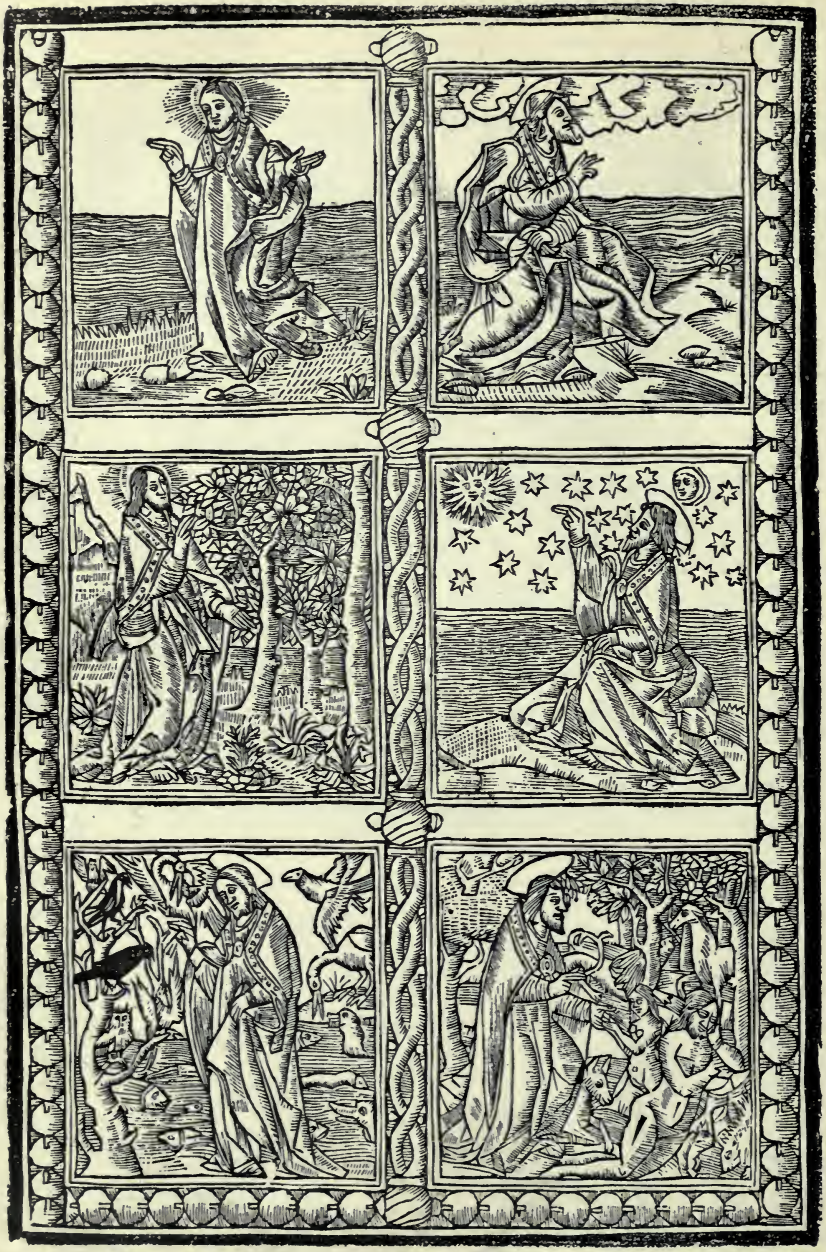
PLATE XXXI.



"How Marcus Regulus Killed the Dragon."
From Livy. Strassbourg, 1507.
See Item No. 460.

PLATE XXXII.



Woodcut (greatly reduced) from LUDOLPHUS DE SAXONIA, "Le Grant Vita Christi," Paris, Ambroise Girault, about 1535.
(See Item No. 466.)

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554 **PSALTERIUM, Hebreum, Grecu, Arabicu et Chaldeu cu tribus latinis iterptationibus et glossis.**

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555 **PSALTERIUM ROMANUM.**

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AN EXCESSIVELY RARE PLAY BY A DUTCH CONTEMPORARY OF SHAKESPEARE WITH SONNET AND VERSES IN ENGLISH.

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*** The author of this play appears to have been anxious to display his knowledge of languages, and has accordingly introduced passages in English, French, Spanish, and Italian. At p. 22 of the 2nd part occurs the following curious plagiarism from the 68th Sonnet of Sir P. Sidney's "Astrophel and Stella":—

"Melibé the onely planet of my light,
World of my wealth, & heau'n of my delight,
Chief good, where to my hope doth only aspire,
Light of my life, and life of my desire." Etc.

*** At the commencement of the first part are a number of sonnets, one of them in English, commencing:—

"Sweet England now wel maist thou swel in pride.
Since best wits think it fit for to admire
Whence duch man takes your natural attire.
And words, no words but heavenly graces slid,
The new Parnassus, where the Muses bid." Etc.

563 **ROMANCES ANTIGUOS.**

A COLLECTION OF 100 CHAP-BOOK ROMANCES IN VERSE, AND MOSTLY WITH WOODCUT ILLUSTRATIONS.

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564 **ROMBERCH DE KYRSPE.**

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(Continued over)

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WITH MANY WOODCUTS OF OBJECTS, ALPHABETS, AND EMBLEMATIC SUBJECTS.

Venice, Sessa, 1533.

PETRUS RAVENAAS.

Foenix.

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Stimmer (Tobias)—*continued.*

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Folio, *half calf.*
Venice, Georgius de Rusconibus, 23rd March, 1521. **£5 10s**

AN INTERESTING EDITION OF THE PLAYS OF TERENCE WITH FIVE COMMENTARIES AND WITH AMUSING AND DELIGHTFULLY DESIGNED VENETIAN WOODCUTS IN THE STYLE OF THE ILLUSTRATIONS TO BE FOUND IN THE MANUSCRIPT EDITIONS OF THE PLAYS OF TERENCE. THE LARGE WOODCUT OF TERENCE LECTURING TO HIS SIX COMMENTATORS IS FROM THE EDITION OF 1497.

611 **TERENTIUS CUM COMENTARIIS.**

(Donati et Guidonis Juvenalis J. B. Ascensii Taurapis Melchinensis P. Malleoli Zendelacensis, Joannis Brixiensis).

WITH FINE WOODCUT BORDER ROUND TITLE PAGE, NUMEROUS WOODCUT INITIALS, AND WOODCUTS ILLUSTRATING SCENES FROM THE PLAYS.

4to, *calf.*
Lyons, J. David alias Lamouche, 1529. **£6 10s**

612 **THERAMO** (Jacobus de).

Belial (in Dutch).

Een rechtelick ghedinghe tusschen Belyal den helschen procureur als claghere aen dat een deel. ende Jesu cristo hemelsche god. antwoerdere aent ander deel Op dat Ihesus die belle ende dye helsche vorsten rechtelick verstoert ende berooft heeft, etc.

BLACK LETTER, 42 LINES TO A PAGE.

ILLUSTRATED WITH A FULL-PAGE WOODCUT REPRESENTING THE FALL OF LUCIFER, TEMPTATION OF EVE, NOAH'S ARK, THE PASSAGE THROUGH THE RED SEA, ETC., AND 70 OTHERS, BESIDES ORNAMENTAL INITIALS THROUGHOUT.

Small folio, *green crushed levant morocco extra, g. e., by Riviere.*
Antwerp, H. Eckert, 25th September, 1516.
(SEE ILLUSTRATION, PLATE No. XXXVIII.). **£31 10s**

*** FINE COPY. THE DUTCH EDITION WAS FIRST PRINTED AT HAARLEM IN 1484. Title slightly mended.

THIS FAMOUS BOOK HAS AS ITS OBJECT THE INCULCATING OF A SYSTEM OF LAW, OR A KNOWLEDGE OF THE RULES OF EVIDENCE, ETC., FOR THOSE DESTINED TO THE LEGAL PROFESSION.

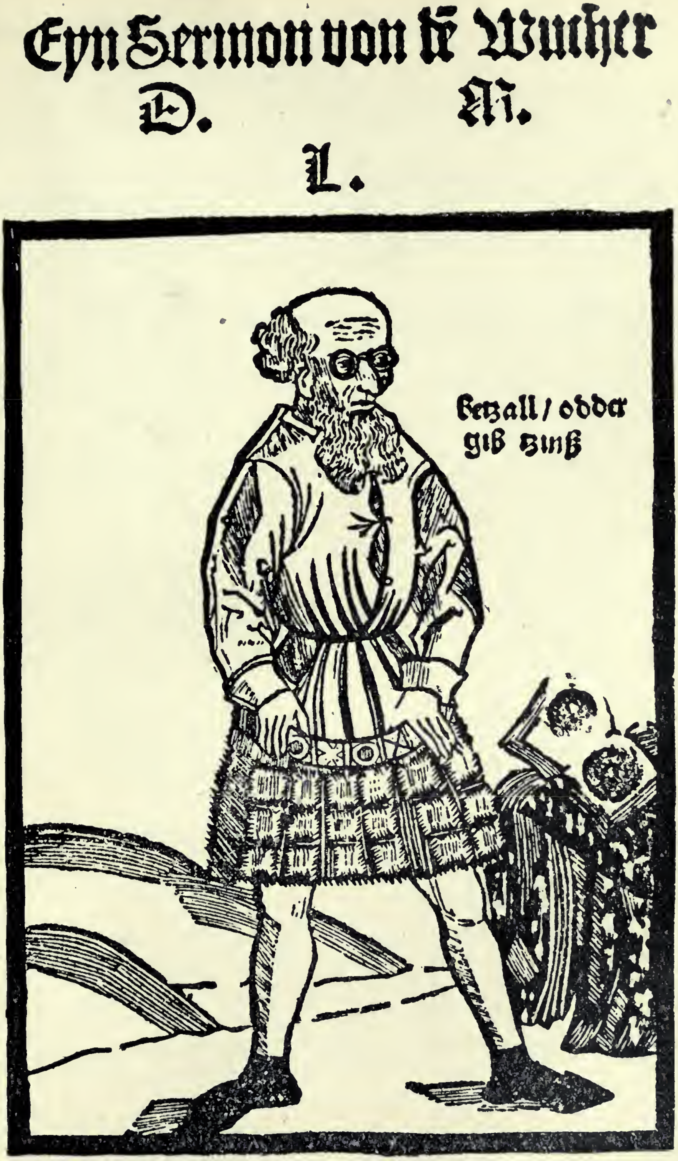
THE MACHINERY EMPLOYED IS SUFFICIENTLY NOVEL AND DARING.

BELIAL REPRESENTS LUCIFER, AND MOSES REPRESENTS JESUS.

THESE COLLOCUTORS ARE BROUGHT BEFORE SOLOMON AND OTHERS, WHO SIT AS JUDGES IN THE CAUSE, THE CHIEF JUSTICE SEEMS TO BE SOLOMON HIMSELF.

THE SUBJECT PROPOUNDED IS THE REDEMPTION OF MAN.

PLATE XXXIII.



Eyn Sermon von dē Wucher
D. M.
L.

Bezall / odder
gib zinß

Titlepage of LUTHER—"EYN SERMON VON DEN WUCHER," 1519.
See Item No. 469.

Trota [(Ambroxcis), Judge at Merseburg]—*continued.*

WITH 19 VERY CURIOUS WOODCUTS OF THE MARKS USED BY GANGS OF PROFESSIONAL MURDERERS AND INCENDIARIES IN GERMANY.

4to, *half bound.*
Merseburg, 1540.
(SEE ILLUSTRATION, PLATE NO. XXXIX.). **£18 18s**

Of excessive rarity. With descriptions of the personalia of the criminals. "Opuscule inconnu à Bechstein qui a publié des documents pareils du milieu du 16ieme siecle" (Graesse, Treser des livres rares). Not mentioned by Avé-Lallement. The marks engraved are possibly of cabbalistic origin but bear a great resemblance to Chinese Archaic writing.

617 **UFFIZIO della Settimana Santa** con Osservazioni dell' Abate Alessandro Mazzinelli.

ILLUSTRATED WITH A SERIES OF ENGRAVINGS BY PASSARO.

8vo. *A very beautiful specimen of Italian Binding, contemporary calf, the sides decorated with a very handsome floral design interlaced with arabesques, an oval panel in centre of each side with the instruments of the Passion, with gold rays shooting from same, the back figured with other instruments of the Passion (hammer, ladder, nails, spear, scourge, cord, etc.), gilt leaves ornamented with painted decorations.*
Rome, 1742. **£10 10s**

*** From the Library of Cardinal Quaglia.

618 [**URSULA S.**]

Passio sive Historia XI. milium Virginum.

BLACK LETTER, 38 LINES TO A PAGE.

LARGE WOODCUT ON TITLE OF S. URSULA WITH BOOK, STANDING BY A TREE WITH TWO ARROWS (THE EMBLEMS OF HER MARTYRDOM), WOODCUT DEVICE AT END.

Small 4to, *olive morocco extra, g. e., by Chambolle-Duru.*
(S.N., Coln, ? J. Koelhoff, about 1502.) **£10 10s**

Apparently the only mention of this edition is that in Burger's Index (1902), p. 459, from Kloss's Catal. 3701. The only indication of the press is Koelhoff's device at end. As the present type seems not to be one of those used by the Koelhoffs, and as the device has been slightly altered, it would seem as if this book was really printed by the younger Koelhoff's successor, that is in 1502, or soon after.

619 **USURY.**

Hie kompt ein Beüerlein zu einom reichen Burger von der güld, den wucher betreffen, so kumpt ein Pfaff auch darzu und dar nach ein münch, gar kurtzweylich zu lesen.

WITH FINE SPIRITED GERMAN WOODCUT ON TITLE OF A PEASANT COMING TO A USURER.

4to, *vellum (modern).*
n.p.n.d. (about 1505). **£6 6s**

620 **VAENIUS** (Otho).

Historia de los Siete Infantes de Lara.

WITH 40 FINELY ENGRAVED PLATES, ILLUSTRATING THE STORY OF THE SEVEN SONS OF LARA.

Small oblong folio, *contemporary calf.*
Antwerp, Philip Lisaert, 1612. **£1 10s.**

EARLY SPANISH CHRONICLE.

621 **VALERA** (Diego de).

La coronica de Espana abreuiada por mandado de la muy poderosa Senora dna Isabel Reyna de Castilla, etc.

TITLE PRINTED IN RED AND BLACK, BELOW SPANISH ARMS WITHIN ORNAMENTAL BORDERS, GOTHIC LETTER, DOUBLE COLUMNS.

WITH 35 HALF-LENGTH WOODCUT FIGURES OF KINGS.
Folio, *original limp vellum.*
Sevilla, Juan Cromberger, 1542-3. **£6 6s.**

A few leaves stained. A very rare chronicle of the early history of Spain.

622 **VALERIUS** (Joannes).

A SERIES OF 16 COPPERPLATE ENGRAVINGS, WITH 2 LINES OF DUTCH VERSE BELOW EACH, REPRESENTING THE POSTURES OF JOHN VALERIUS, AN ACROBATIC PERFORMER OF THE MIDDLE OF THE XVIITH CENTURY, WHO WAS BORN WITHOUT ARMS.

Small 4to, *calf extra, inside dentelles, g. e., by Ramage.*
No place, The Netherlands (about 1660). **£18 18s.**

UNIQUE COPY WITH AUTOGRAPH INSCRIPTION BY VALERIUS, WRITTEN WITH HIS TOES, BELOW HIS PORTRAIT:—"Brachiis manibusque captus, ore pedibusque in hunc modum scribo: atque aliis mille modis victum quaerito. Johannes Valerius sine brachiis." THE PLATES REPRESENT VALERIUS BEATING A DRUM, PLAYING AT CARDS, HOLDING A SWORD, SHAVING HIMSELF, BALANCING A STOOL AND PERFORMING OTHER ACTIONS WITH HIS FEET.

IN THE REVIEW FOR 7TH APRIL, 1705, DEFOE SAYS: "WE HAVE BEEN TOLD A GREAT WAGER DEPENDS, VIZ., WHETHER THE HIGH-GERMAN, WHO HAS NO ARMS, BUT WRITES VERY LEGIBLY WITH HIS FOOT, MAY NOT BE SAID TO WRITE A GOOD HAND?"

623 **VALTURIUS** (Robertus).

De re militari libri XII.

WITH MANY LARGE FINE WOODCUTS OF MILITARY INTEREST, INCLUDING CANNON, BANNERS, TENTS, CATAPULTS, ETC.
Paris, Christianus Wechelus, 1534.

VEGETIUS (Flavius).

De re militari libri IV. Sexti Julii Frontini. De Strategematis libri

(Continued over)

Valturius (Robertus)—*continued.*

IV. Aeliani. De instruendis Aciebus. Modesti. De vocabulis rei Militaris.

WITH NUMEROUS SPIRITED LARGE FINE WOODCUTS (MANY FULL PAGE) OF MILITARY MACHINES, INCLUDING CANNON, BATTERING RAMS, CATAPULTS, SCALING LADDERS, AND ANCIENT "TANKS," DIVING BELTS, ETC.

Paris, Christianus Wechelus, 1534.
The two works in 1 volume.
Folio, *original French calf.*
Paris, 1534. **£8 10s**

624 **VALTURIUS** (Robertus).

De re militari libri XII.

WITH NUMEROUS QUAINT, FINE, LARGE FRENCH WOODCUTS OF MILITARY ACCOUTREMENTS, CANNON, TENTS, BANNERS, SCALING LADDERS, CROSS BOWS, ETC.

Folio, *original vellum.*
Paris, Christianus Wechel, 1534. **£8**

A FINE COPY OF A BOOK THAT IS WELL KNOWN FOR ITS INTERESTING WOODCUTS OF MILITARY AND ARCHAEOLOGICAL INTEREST.

625 **VALTURIUS** (Robertus).

De re militari libri XII.

WITH MANY FINE LARGE WOODCUTS OF MILITARY MACHINES, CANNON, SCALING LADDERS, FORTS, ETC.

Folio, *half calf.*
Paris, Christianus Wechel, 1535. **£8**

THE LAST OF THE BLOCK BOOKS.

626 **VALVASSOR. Opera.**

Opera Nova contemplativa laqual tratta de le Figure del Testamento Vecchio.

8vo, *morocco, back gilt, g. e., by Riviere*
Venice, Zoan Andrea Vavassore (about 1530). **£31 10s**

"TEXT AND ILLUSTRATIONS CUT THROUGHOUT ON WOOD. THE CHIEF CONTENTS OF THE 40 LEAVES OF THE EARLY GERMAN BIBLIA PAUPERUM ARE HERE REPRESENTED BY 120 BLOCKS, EACH OCCUPYING A PAGE. EIGHTY OF THESE ARE OF OLD TESTAMENT SUBJECTS AND HAVE WOODCUT TEXT ABOVE THEM; FORTY ARE OF NEW TESTAMENT SUBJECTS AND HAVE WOODCUT TEXT AND A SMALL CUT OF TWO PROPHETS BELOW THEM. There is also an additional picture in honour of the Immaculate Conception, imitated from a woodcut in Giunta's Missale Romanum of 9 January, 1506, and the title and colophon are both woodcut and enclosed in ropework border white on black. 1a, 62a, 63a, 64a, and 64b are blank. THIS IS THE LAST OF THE BLOCK-BOOKS, OTHER THAN WRITING BOOKS, AND IT IS CURIOUS THAT IT SHOULD BE AN ABRIDGED VERSION OF THE BIBLIA PAUPERUM, WHICH WAS PROBABLY THE EARLIEST.

This copy belongs to the second issue, in which the lower portion of 61a has been re-engraved on a separate block with the text in roman characters. "Catalogue of Early Italian Books in the Library of C. W. Dyson Perrins." (Leaf 57 in excellent facsimile).

627 **VALVASONE** (Erasmo di).

La Caccia ricorretta et di molte stanze ampliata con le Annotatione di M. Olimpio Marucci (i.e., Scipione di Manzano).

ENGRAVED TITLE AND 5 PLATES OF HUNTING, HAWKING, ETC.
12mo, *original vellum.*
Venice, 1602. **£2 18s**

628 **VARTHEMA** (Ludovico de).

Itinerario nelo Egypto nela Suria, nela Arabia, Desert et Felice, nela Persia, nela India & nela Ethiopia La fede, el vivere & costumi de tutte le prefate provincie.

ROMAN LETTER, LONG LINES, WITH LARGE WOODCUT ON TITLE OF THE AUTHOR INSCRIBING HIS DISCOVERIES ON A TERRESTRIAL GLOBE, ABOVE A FINE SHIP WITH SAIL FULL SET BEFORE THE WIND; NUMEROUS WOODCUT CAPITALS.

4to, *XVIIIth Century calf gilt, arms of Prince Eugène of Savoy on sides ("Padeloup relieur" in an old hand on fly-leaf).*

Milan, Joanne Angelo Scinzenzeler, 30th April, 1523. **£12 12s**

RARE EDITION OF AN IMPORTANT BOOK. One foliation numeral slightly shaved, wants the Table (2 leaves) at end. A FINE COPY.

ONE OF THE RAREST BOOKS ON LACE PATTERNS.

629 **VAVASORE** (Geo. And.).

Opera Noua Uniuersal intitulata Corona di racamini, dove le venerande donne e Franciulle, trouarano di varie opere per fare Colari di Camisiola, etc.

TITLE IN GOTHIC LETTER WITHIN A VERY BEAUTIFUL DECORATIVE BORDER AND 51 PLATES OF EXQUISITE LACE PATTERNS.

Small 4to, *boards.*
Vineggia, per Gio. And. Vavassore, (c. 1540).
(SEE ILLUSTRATION, PLATE No. XL.). **£31 10s**

630 **VEGETIUS** (Flavius).

Renati Viri illustris de re Militari libri quatuor. Sexti Julii Frontini Viri Consularis de Strategematis libri totidem. Æliani de instruendis Aciebus liber unus. Modesti de vocabulis rei Militaris. item picturae bellicae CXX passim Vegetio adjecta. Collata sunt omnia ad antiquos codices maxime Budaei quod testabitur Ælianus.

NUMEROUS LARGE AND FINE WOOD ENGRAVINGS OF MILITARY IMPLEMENTS, ENGINES, SIEGES, ETC.

Folio, *original calf, rebacked.*
Paris, 1535. **£3 3s**

631 **VEGETIUS.**

De re Militari; Sexti Iulii Frontini de Strategematis: Aeliani de instruendis Aciebus: Modesti de vocabulis rei militaris.

WITH NUMEROUS INTERESTING WOODCUTS OF MILITARY AND ARCHAEOLOGICAL INTEREST, INCLUDING CANNON, BATTERING RAMS, CATAPULTS, ETC., ETC.

Folio. Fine large copy. *Original limp vellum, with some edges uncut.*
Paris, C. Perier, 1553. **£6 10s**

With the same numerous large woodcuts as the editions of Wechel.

632 **VEGETIUS** (F.).

De re militari.
195 FULL-PAGE WOODCUTS.
Without date, place or printer's name.
(Erfurt, H. Knapp, about 1511.)

VALTURIUS (R.).

De re militari.
ROMAN LETTER, LONG LINES, WOODCUT DEVICE ON TITLE AND END.
WITH MANY FINE WOODCUT ILLUSTRATIONS.
Paris, 1534.
The two works bound together in one volume.

Folio, *original stamped brown pigskin with initials " A. G. D." and the date* 1545 (*rebacked*). **£18 18s**

The Vegetius is a separate issue (without the text) of the fine full-page cuts from the rare German edition printed in 1511 at Erfurt.

The presence of quire signatures in Roman letter below the blocks show this to be an issue that is entirely distinct from that with letter-press. No. 1 is signed P.V.M., No. 10 signed M.S. (Melchior Schwarzenberg), p. 49 signed H.K. (Hans Knapp), p. 90 signed H. K. (Hans Knapp), and bears the date 1511 engraved on a tower.

THIS SEPARATE ISSUE WAS PROBABLY DONE FOR THE ARTIST'S PERSONAL USE OR ELSE INTENDED FOR USE AMONG GERMAN SOLDIERS AND OFFICERS WHO WOULD NO DOUBT FIND IT EASIER TO UNDERSTAND THESE FINE WOODCUT ENGRAVINGS THAN THE LETTER-PRESS.

IF THIS ISSUE WAS INTENDED FOR ARMY USE, THIS FACT WOULD NO DOUBT ACCOUNT FOR ITS EXCESSIVE RARITY.

633 **VELTEN** (J.).

Abbildungen der Regenten des Furtslichen Hauses Baden, nach den Original Gemälden welche sich in den Schlossern zu Carlsruhe, Baden, etc., befinden.

COATS OF ARMS AND 46 PORTRAITS OF THE HEADS OF THE HOUSE OF BADEN, FULL-LENGTH, IN ARMOUR AND OTHER MILITARY COSTUMES OF THE VARIOUS PERIODS, WITH COATS OF ARMS, ETC., AND EMINENT ECCLESIASTICS, ALL SPLENDIDLY EXECUTED IN BRILLIANT COLOURS.

Folio, *half morocco gilt, g. e.*
About 1840. **£4 10s**

634 **VENIUS** (Augustus).

SUITE OF 50 ORNAMENTS, GROTESQUES (20), THERMAE (4), ANTIQUE ORNAMENTS (16), CAPITALS AND BASES (20).

Mounted in a folio volume, *calf*.
Rome, about 1536. **£9 9s**

635 **VENUTI** (Ridolfino).

Descrizione topografica delle Antichita di Roma.

WITH MANY FINE ENGRAVINGS BY PIRANESI, DUFLOS, ETC.
2 parts in 1. 4to, *morocco*.
Rome, 1803. **10s 6d**

636 **VERDIZOTTI** (J. M.).

Cento Favole Bellissime Dei piu illustri Antichi, e Moderni Auto i Greci e Latini.

WITH MANY INTERESTING FULL-PAGE WOODCUTS.
8vo, *calf*.
Venice, 1661. **£1 10s**

637 **VESALIUS** (A.).

De Humani Corporis Fabrica.

WITH MANY FINE WOODCUTS OF PARTS OF THE HUMAN BODY, SKELETONS, ETC.

Folio, *original vellum*.
Venice, 1568. **£10 10s**

A FINE, SOUND COPY OF ONE OF THE MASTERS OF MEDICINE, EXAMPLES OF WHICH ARE DAILY BECOMING MORE DIFFICULT TO FIND.

PILGRIMAGE TO THE HOLY LAND.

638 **VIAGGIO da Venetia al Sancto Sepulchro et al monte Synai.**

TITLE IN BLACK AND RED WITH LARGE WOODCUT BELOW OF JERUSALEM. NUMEROUS OTHER WOODCUTS, MANY BEING NEARLY FULL PAGE.

12mo, *full morocco gilt, g. e.* (*one or two blank corners repaired, but a fine copy*).

Stampato per Nicolo ditto Zopino: e Vincentio compagno, 1521.
£18 18s

*** Written for the most part in the form of a Guide Book. The Artist was probably the well known Gioan Andrea Valvassore. Among the illustrations are views of Venice, Pola, Corfu, Candia, Rhodes, Joppa, Solomon's Temple, Nazareth, Damascus, Cairo, etc.

639 **VIAGGIO Da Venetia al Santo Sepolchre et al Monte Sinai.**

WITH NUMEROUS WOODCUTS OF CITIES, SIGHTS IN THE HOLY LAND, ETC.

12mo. Venice, 1583.

Quattro Canti di Ricciardetto Innamorate. Di M. Giovan Pietre Civeri. Con gli Argomenti di. M. Cipriano Fortebraccio.

WITH CURIOUS WOODCUT ON TITLE.

12mo. Messina, 1606.

Rinaldo Appassionate, nel quale si contiene Battaglie d'Arme et d'Amore.

12mo. Venice, 1607.

Le Prodezze di Rodomontino Figliuol di Rodomente; Libro d'Arme, e d'Amore. Chiamato Secondo Libro d'Astolso Innamorato. Per Antonio Legname Padoano.

WITH NUMEROUS VERY CURIOUS WOODCUTS.

12mo. Venice, 1607.

The 4 books in 1 volume.

12mo, *original vellum.* **£7 10s**

640 **VICENTE DEL OLMO** (Joseph).

Lithologia O Explicacion de las Piedra Syotras Antiguedades halladas en las canjas que se abrieron para los fundamentos de la Capilla de nuestra Senora de los Desamparados de Valencia.

WITH FINELY ENGRAVED TITLE, AND ENGRAVINGS OF COINS, STONES, ANTIQUES, ETC., FOUND IN THE FOUNDATION OF A CHAPEL AT VALENCIA.

Royal 8vo, *crimson morocco, gilt festoons on sides, fully gilt back, g. e.*

Valencia, 1653. **£8 8s**

The author was secretary to the Holy Inquisition and dedicated this book to the City of Valencia.

641 **VICIANA** (Martin de).

Libro Tercero de la Chronyca de la inclita y coronada ciudad de Valencia y de su reyno.

BLACK LETTER, WITH LARGE WOODCUT COAT OF ARMS ON TITLE, AND NUMEROUS WOODCUTS OF KINGS AND TOWNS

Folio, *brown morocco, blind tooled and gilt, gilt back, g. e., by F. Bedford.*

Valencia, Joan Navarro, impressor de libros, 1564. **£10 10s**

"Printed on the fourteenth day of April, que fue el mesmo dia que sa Magestad entro en esta su muy noble ciudad de Valencia." A few pages neatly mended.

PLATE XXXV.

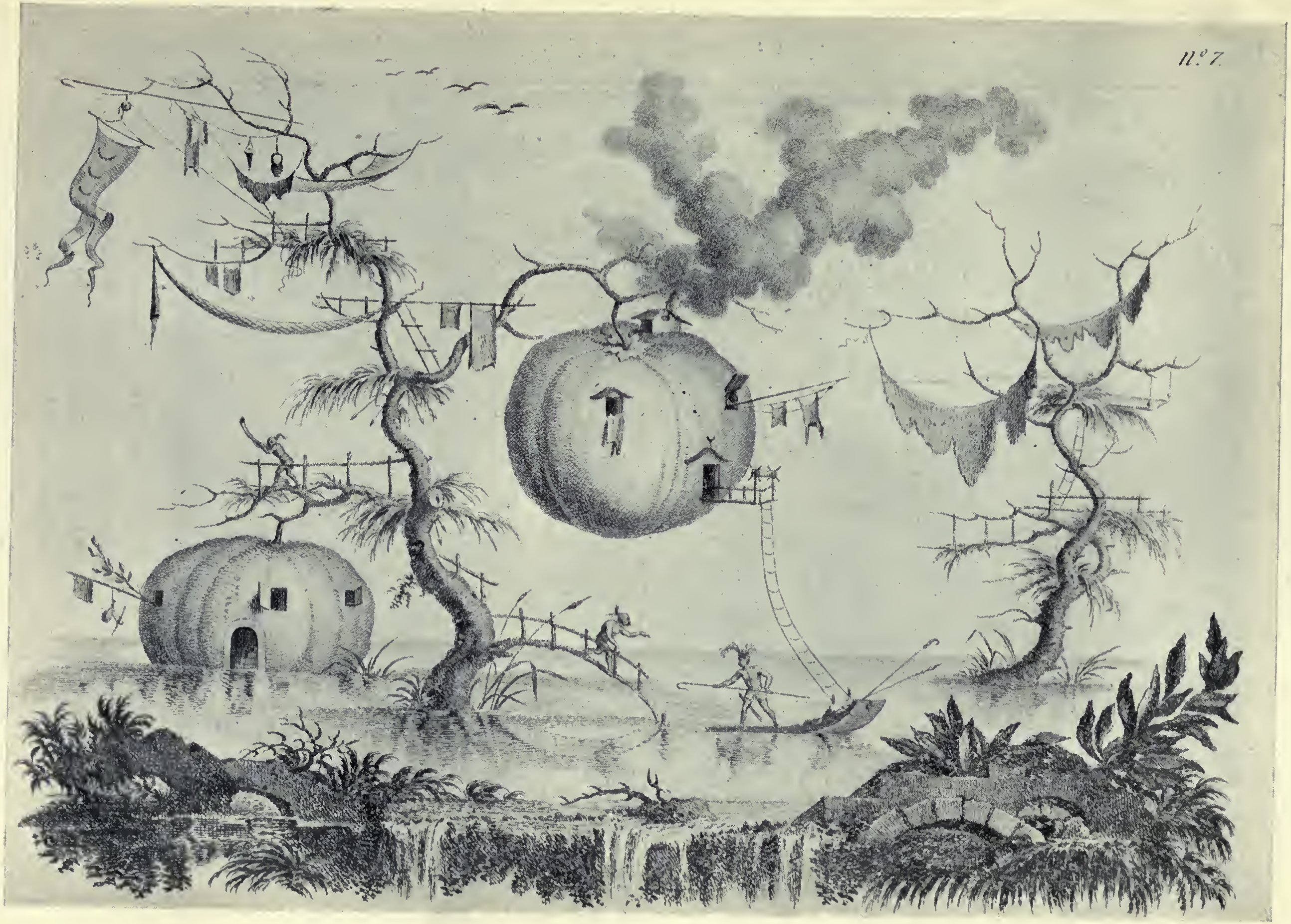
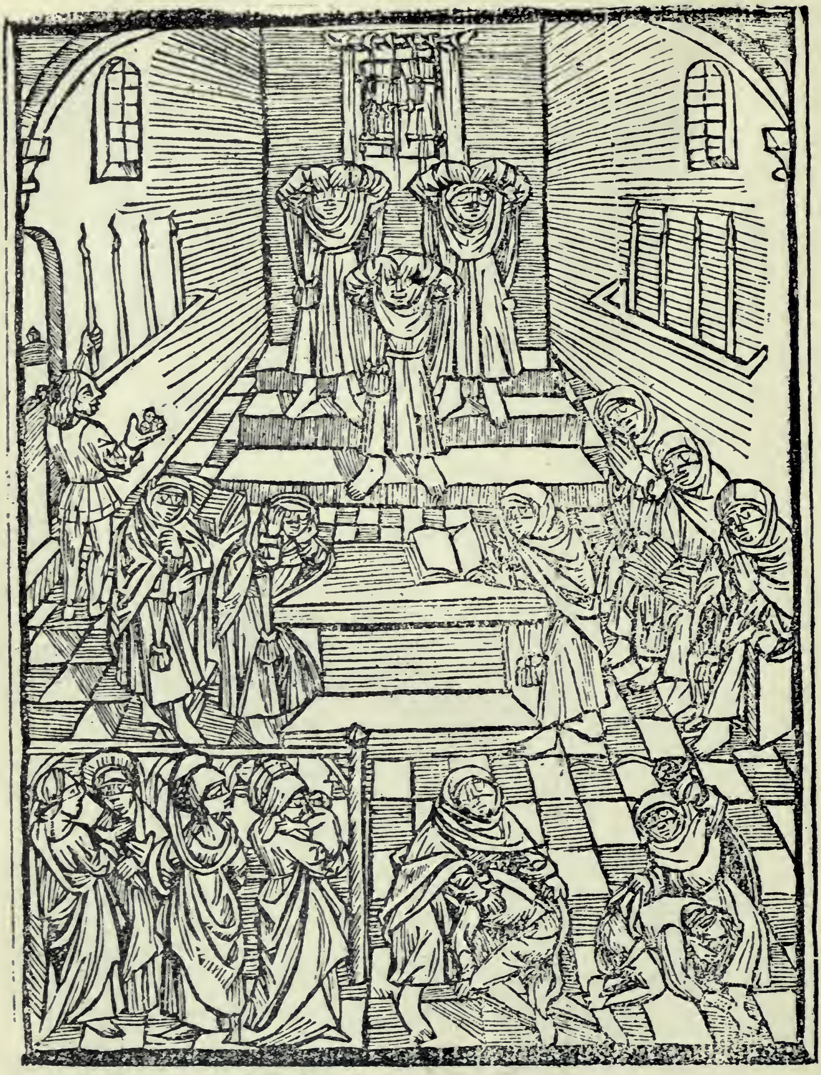


Plate (greatly reduced) from MORGHEN (Naples, XVIIIth Century).
See Item No. 506.

PLATE XXXVI.



THE BENEDICTION OF THE PRIESTS IN THE SYNAGOGUE.
Woodcut No. 4 from Pfefferkorn (Johannes) De Judaica
Confessione sive Sabbato Afflictionis. Cologne, 1508.
See Item No. 534.

642 **VIENNA.**

Collection de Vués des Principaux Palais, Eglises, Batiments Publiques, Campagnes et Jardins, tant de Vienne que de ses Environs.

WITH 90 COLOURED VIEWS OF VIENNA.
Oblong 4to, *half morocco, back gilt.*
Vienna, Maria Geisler, about 1800. **£21**

A CHARMING COLLECTION OF VIEWS OF VIENNA PARKS, GARDENS, ETC.

643 **VIGNOLA** (J. B.).

Le Due Regola della Prospettiva.
WITH NUMEROUS ENGRAVINGS.
Folio, *original vellum.*
Rome, 1642. **14s**

644 **VIRGIL.**

Opera Accuratissime Castigata cum Commentariis veteris XI Servii Praesertim ac Donati.

WITH OVER 100 FINE WOODCUTS.
Folio, *sheepskin.*
Venice, Junta, 1537. **£10 10s**

Two or three leaves repaired, otherwise a fine copy, with magnificent impressions of the woodcuts.

645 **VIRGIL.**

Opera. Cum integris Notis Servii, Philargyrii, nec non J. Pierii Variis Lectionibus, & Selectissimus plerisque Commentariis Donati, Probi, Nannii, Sabini, Germani, Cerdae, Taubmanni, & Aliorum.

WITH ENGRAVED FRONTISPIECE, AND WOODCUTS.

3 vols., 8vo, *calf.*
Leiden and Amsterdam, 1680. **12s 6d**

646 **VIRGIL.**

Opera cum integris commentariis Servii, Philargyrii Pierii accedunt Scaligeri et Lindenbrogii notae ad Culicem Cirin Catalecta ad Cod. MS. Regium Parisiensem recensuit Pancratius Masvicius.

FRONTISPIECE AND FINE VIGNETTES BY HOUBRAKEN, AND MAP.

2 vols., 4to, *original stamped vellum.*
Leuwarden, 1717. **15s**

647 **VIRGIL.**

Vergili Maronis Codex Antiquissimus in Bibliotheca Mediceo Laurentiana adservatus.

ENGRAVED TITLE, VIGNETTES.

4to, *old English XVIIIth Century red morocco, broad gilt borders, full gilt back, g. e.*

Florence (1741). **£9 9s**

A FINE COPY IN WHICH AN ATTEMPT IS MADE TO IMITATE THE UNCIALS OF THE MANUSCRIPT BY THE USE OF A PECULIAR AND INTERESTING TYPE.

648 **VIRGIL.**

Opera. Ex. Cod. Mediceo-Laurentiano descripta. Ab A. Ambrogi Italico versu Reddita.

WITH NUMEROUS ENGRAVINGS, VIGNETTES, &C.

3 vols., folio, *original vellum.*

Rome, 1763. **15s**

649 **VIRGIL.**

Publii Virgilii Maronis Opera.

THE FINELY PRINTED "BARBOU" EDITION ILLUSTRATED WITH 18 CHARMING PLATES BY DUFLOS AFTER COCHIN, BESIDES 25 ENGRAVED ORNAMENTAL HEADPIECES AND 22 CULS-DE-LAMPE.

3 vols., 12mo, *calf neat, g. e.*

Paris, Barbou, 1745. **£1**

650 **VIRGIL.**

Opera. Explicuit Fr. Dubner.

WITH ILLUSTRATIONS.

Small 8vo, *red morocco extra, gilt ornaments on sides, gilt back, inside dentelles, g. e.*

Paris, Didot, 1855. **£1 2s 6d**

Didot's finely printed miniature type edition.

651 **VIRGIL.**

Bucolica et Georgica Tabulis Aeneis olim a Johanne Pine illustrata. Opus Paternum in lucem Profert Robertus Edge Pine.

THE WHOLE WORK BEAUTIFULLY ENGRAVED, PLATES AND TEXT.

2 vols., royal 8vo, *original vellum.*

London, 1774. **£2 10s**

First Issue.

A splendid copy in a very pleasing full vellum binding.

652 **VITRUVIUS.**

De architectura libri X.

WITH FRONTISPIECE AND MANY WOODCUTS, SOME FULL-PAGE.

4 parts in 1 vol., folio, *calf*.

Amsterdam, Louis Elzevir, 1649. **£4 15s**

Willems, 1097. "Belle édition," catalogue de Berghman. Printed by Fr. Hackius of Leyden. "Edition très-épurée et la plus accréditée auprès les savans et des gens de lettres." De Bure.

THE GOLDEN LEGEND.

653 **VORAGINE** (Jac. De).

Passionael, of die gulden legende.

BLACK LETTER, DOUBLE COLUMNS.

THE WORD "PASSIONAEL" (XYLOGRAPHIC) ON FIRST TITLE IN RED, REST IN BLACK, WITH LARGE WOODCUT BENEATH.

THE SECOND TITLE IN LARGE GOTHIC LETTER IN BLACK WITH LARGE BORDERED WOODCUT. NUMEROUS FINE WOODCUTS OF SAINTS, ETC., THROUGHOUT THE BOOK.

Small folio, *brown morocco with blind tooling (from library of William Morris)*. FINE COPY.

Antwerp, H. Eckert, 1505-1516. **£85**

*** Eckert's Third Edition of the Winter part, bound with the 1505 edition of the Summer part, by the same printer. Both volumes are very rare. The arrangement and number of lines contained in the Legenda Sanctorum vary according to the period of the printing and the language of the translation. The Dutch Editions begin the Winter Part with All Saints, All Souls, S. Willibrod, ending with SS. Charlemagne and William. The Summer Part begins with Easter, SS. Mary Egyptian, Ambrose, ending with SS. Lazarus and Gerard.

654 **VORAGINE** (J. de).

Passionael of Gulden Legende. (The Golden Legend in the Dutch Language, containing an account of the different saints, the winter and summer part together).

WITH NUMEROUS INTERESTING CUTS OF SAINTS AND XYLOGRAPHIC TITLES. BLACK LETTER, DOUBLE COLUMNS.

Folio, *half calf, with fine stamps and metal corner and centre pieces.*

Antwerp, Henrick Eckert van Homberch, 1516. **£52 10s**

In one page there is a slight hole burnt, otherwise a very fine copy of a scarce book which was usually read and thumbed out of existence.

655 **VOS** (Martin De).

Vita B. Joanis Baptistae Graphice Descripta, grauissimis SS. Patrum testimoniis Subiunctis per Henricum Costerium.

(Continued over)

Vos (Martin De)—*continued.*

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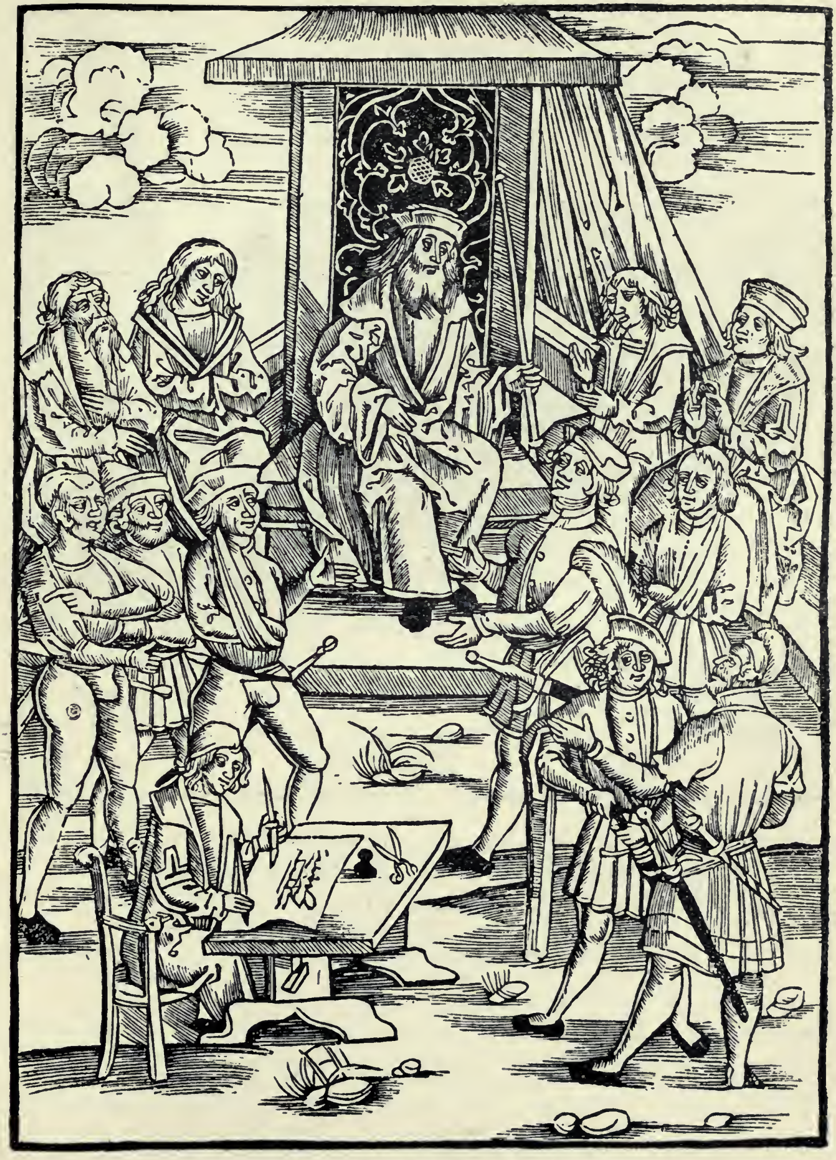
PLATE XXXVII.

tail



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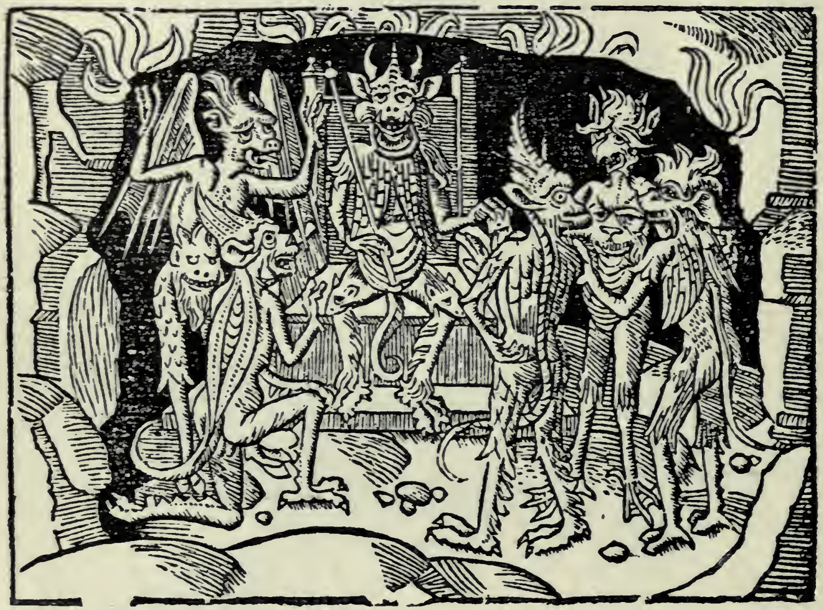
See Item No. 608.

Plate XXXVIII.



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(Continued over)

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We have in this book the first mention of the fact that Amerigo Vespucci called the newly-discovered Continent by his own name. *Americus tamen Vesputius maritima loca Indiae superioris ex Hispaniis navigio ad accidentem perlustrans, eam partem quae superioris Indiae est, credidit esse insulam quam a suo nomine vocari instituit.* "It is in this work that the reader will find the first of that long series of calumnies which have fastened on the memory of Vespuccius the odious charge of having artfully inserted the words "Terra di Amerigo" in charts which he had otherwise altered ("Harrisse").

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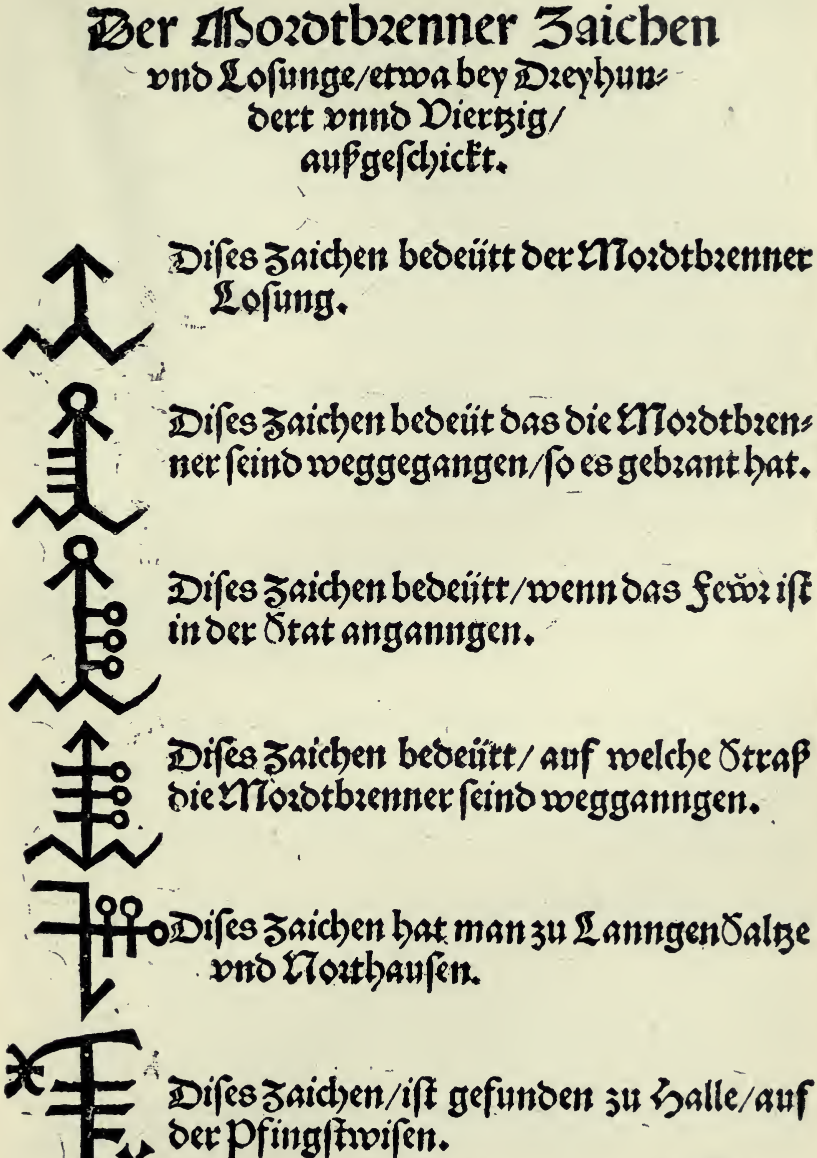
PLATE XXXIX.



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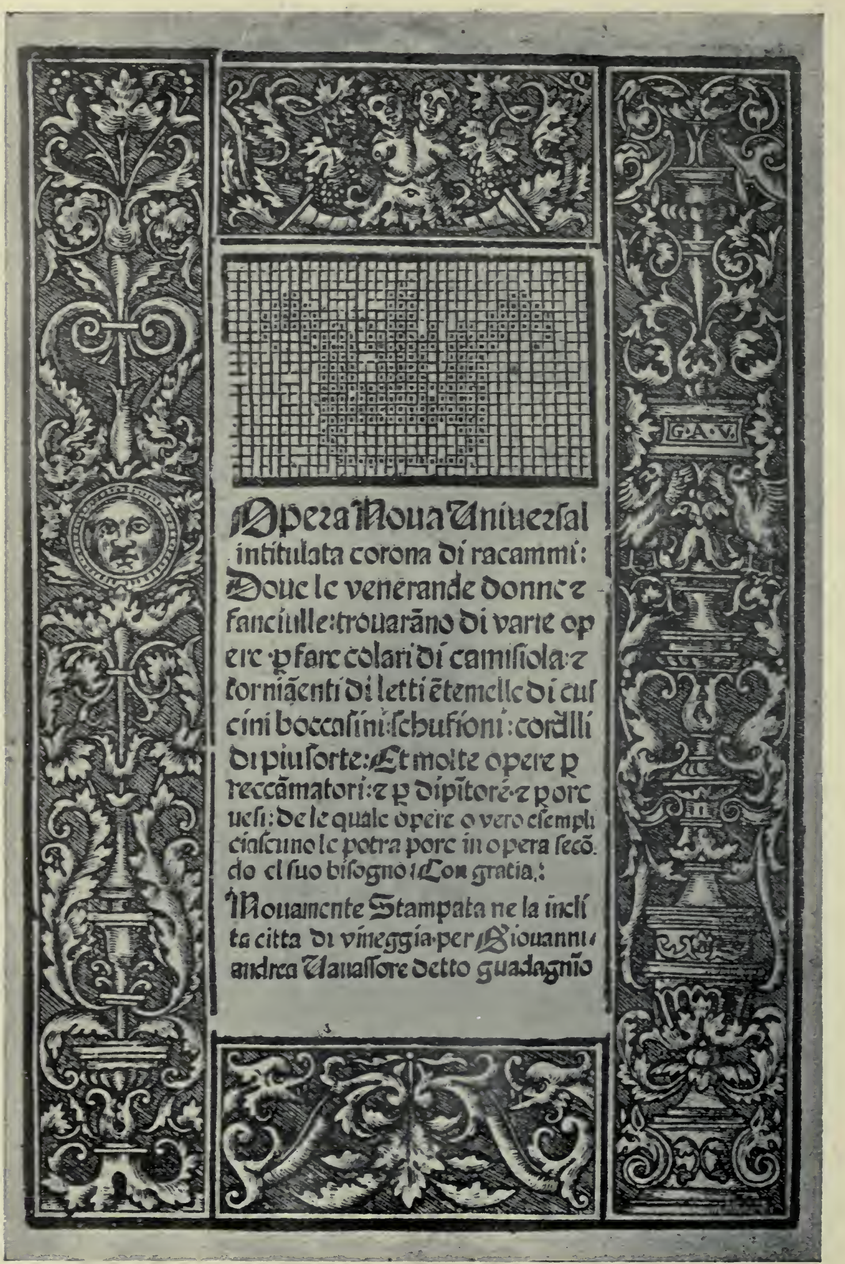

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Italian—*continued.*

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Italian—*continued.*

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Italian—*continued.*

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For an account of this monastery and a catalogue of the works printed there, see *Volney, Etat politique de la Syrie.*

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Latin—*continued.*

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Latin—*continued.*

Callicius (Aug.)—*continued.*

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S. Anthelmi Prisci occidentalium saxonum episcopi monosticha Graece reddita et notis illustrata.
Paris, 1603.

Votum.

Anni tertii seculi novi ad S. S. Triada.
Paris, 1603.

Vota.

Anneas, ad Ann. 1599.
Paris, 1599.

Ausonii.

Burdegal. Ephemerias id est totius diei negotium.
Paris, 1598.

Aurea.

Christianorum distichorum et parabol salomonis synopsis, e Floridis H. Seguier.
Paris, 1604.

Five works in Latin and Greek type, in one vol., 8vo, *French green morocco, with the Arms of J. A. de Thou* (*third Arms incorporating those of his second wife*).

Paris, 1599-1604. **£10 10s**

Latin—*continued.*

A MAGNIFICENT EXAMPLE OF FRENCH STAMPED BINDING.

1234 **Nevizanus (Jo.).**

Silva Nuptialis bonis referta non modicis. (in qua ex questione an sit utile nubere plurime quotidiane questiones in practica occurrentes hactenus non examinate, etc.).

BLACK LETTER, TITLE IN RED AND BLACK WITH JO. KERVER'S DEVICE, REPEATED AT END.

8vo, *French contemporary stamped brown calf, the upper cover having a centre panel with S. John Baptist preaching to five persons, the margins containing figures of the Diety, Virgin and Child, S. James, David and Bathsheba, and a Tower; on the under cover are four panels containing figures of SS. Katherine, Barbara, Nicholas, and John Evangelist.*

Paris, industria Magistri Petri Vidove Impensis Joannis Kerver, 1521. (Preserved in a levant morocco case.) **£115**

See Weale, Nos. 109 and 512, but without the legends.
A MAGNIFICENT SPECIMEN FROM THE LAMPORT HALL LIBRARY—USED AS END PAPERS ARE FOUR LEAVES OF AN EARLY ENGLISH BLACK LETTER WORK ON ASTROLOGY.

1235 **Occleve (Thos.).**

De Regimine Principum. A Poem written in the Reign of Henry IV. Edited with Preface by Thos Wright.

4to, *original half morocco, uncut.*
London, 1860. **£1 15s**

1236 **Ochino (Bernard).**

Diologi XXX. De Messia; de rebus variis, de Trinitate.

8vo, *fine specimen of XVIth Century stamped binding, wooden boards, covered with finely stamped binding, dated* 1559, *with stamps of Lucrece, etc.*

Basel, 1563. **£3 3s**

MAGNIFICENT BINDING FROM THE BORGHESE LIBRARY.

1237 **Onuphrius Panuinius.**

Romanorum Principum et eorum quorum Maxima in Italia Imperia fuerunt. Libri IV. De Comittiis Imperatoriis. In quo Universa Imperatorum eligendorum ratio ab Augusto Caesare usque ad imperatorum Carolum V. explicatur. Item Imperii Romani divisio in occidentale & Orientale cum alterius excidio e jusque per Carolum Magnum et Othonem Augustos restitutio.

Latin—*continued.*

Onuphrius Panuinius—*continued.*

Folio, *green morocco, with fine festooned borders on sides, the Borghese dragon at each corner and the back and the large Borghese Arms in the middle of each side, g. e. (contemporary Italian binding of the XVIth Century).*

Basel, 1558. **£75**

With the Borghese Library stamp on the title-page.

FROM THE LIBRARY OF POPE INNOCENT XII.

1238 **Oratio de Spiritus adventu ad Sanctiss. D.N. Urbanum VIII.**

Small 4to, *Pope Innocent XIIth's Copy, in contemporary morocco, the centre of sides occupied with the large Arms in gold of the Pope, surrounded with a dentelle border, corner fleurons and outside dentelle border.*

Rome, 1633. **£10 10s**

*** Pope Innocent XII. succeeded Alexander VIII. in 1692, during his pontificate a reconciliation was effected with the French Court by mutual concession. "Quietism" also received its quietus, in 1699, by a papal brief condemning Fenélon's "Maximes des Saints."

1239 **Ovid.**

De Arte Amandi et de remedio amoris cum commento.

BLACK LETTER, WITH FINE PRINTER'S DEVICE ON TITLE PAGE.

Folio, *original vellum.*
Lyons, J. De Vingle, 1506. **£6 10s**

1240 **Ovid.**

Epistolae.

8vo, *morocco, three-line fillet borders on sides, gilt back, g. e.*
(Lyons, Aldine Counterfeit about 1520). **£1 1s**

1241 **Ovid.**

Opera. Curante M. Mattaire, et Vita.

WITH FRONTISPIECES.

LARGE AND THICK PAPER COPY.

3 vols., 8vo, *contemporary red morocco gilt.*
London, 1715. **£1 10s**

Latin—*continued.*

1242 **Ovid.**

Heroides ex editione P. Burmanni.

BEAUTIFULLY PRINTED EDITION ON LARGE PAPER.

Royal 8vo, *handsomely bound in contemporary English red morocco extra, the back tooled in the Roger Payne style.*

London, J. & J. Payne, 1789. **14s**

1243 **Paterson (N.).**

Epigrammatum Libri Octo. Cum aliquot Psalmorum Paraphrasi Poetica.

Small 8vo, *contemporary morocco gilt, gilt back, g. e.*

Edinburgh, Thomas Brown and Jacob Glem, 1678. **£1 16s**

FINE COPY IN CONTEMPORARY MOROCCO, WHICH CONTAINS SOME POETRY IN ENGLISH. On the title-page is the autograph signature of James, Earl of Southesk, March 19th, 1702.

1244 **Pelbartus de Temesvar, ord, Sancti Francisci.**

Sermones Pomerii. BLACK LETTER, DOUBLE COLUMNS, CAPITALS SUPPLIED IN RED.

Hagenau, per Henricum Gran, sumptibus J. Rynman, 1507.

Stellarium Corone Benedicte Virginis Marie.

BLACK LETTER, DOUBLE COLUMNS, CAPITAL ON FIRST LEAF OF TEXT IN BLUE WITH RED PEN ORNAMENTATION, OTHER CAPITALS IN RED.

Hagenau, per Henricum Gran, sumptibus J. Rynman, 1508.
The two works in one volume.

Folio, *original oak boards and stamped leather (rebacked), remains of clasps.* **£5 5s**

According to contemporary manuscript inscription on the title of the first volume the book was formerly in the library of the Premonstratensian Abbey of Berna near Heusden in the diocese of Utrecht. ALL THE EDITIONS AND WORKS OF PELBARTUS DE TEMESUAR, A FRANCISCAN MONK BORN AT TEMESVAR IN HUNGARY ARE OF GREAT RARITY.

1245 **Pervigilium Veneris,** ex editione Petri Pithoei; Ausonii Cupido Cruci adfixus, cum notis.

8vo, *original calf.*

The Hague, 1712. **6s**

From the Earl of Chesterfield's Library.

Latin—*continued.*

1246 **Petrarch (Fran.).**

Librorum Impressorum Annotatio, viz., De Ignorantia suipsius et multozz, De Ocio religiosozz, Itinerarium, De Vita Solitaria, De Remediis utriusz fortune, De Vera sapientia, De rebus memorandis, Septem psalmi penitentiales, etc.

BLACK LETTER, DOUBLE COLUMNS.

Folio, *original vellum.*
Venice, S. de Luere, 1501. **£2 2s**

1247 **Petronius.**

Satyricon longe quam antea tersius & emendatius. Accesserunt Jani Douzae Praecidanea & Joan. Richardi notae.

8vo, *French XVIIIth Century red morocco, gilt back, three-line fillet borders on sides, inside dentelles, g. e.*
Paris, 1585. **£2 10s**

An important edition of the immortal Satyricon

1248 **Phaedrus.**

Fabulae et Publii Syri Sententiae.

64mo, *neat calf, g. e., by Lardière.*
Paris, ex typographia Regia, 1729. **10s 6d**

1249 **Piccha (Gregorius).**

Oratio ad Sixtum V., Pont. Max., aliosq christianos principes, et respubl. Pro Britannico bello indicendo.

Small 4to, *full red morocco gilt, g. e., by Mackenzie.*
Rome, 1588. **£2 2s**

"Opuscule rare."—BRUNET.

CHAINED BOOK.

1250 **Picus Mirandula.** Opera Joannis Pici Mirandule Comitis Concordie: litterarum principis · novissime accurate revisa.

"Diligenter impressit Industrius Joannes Prus Civis Argentinus 1504."

Folio, *a fine and sound copy in its original binding of oak boards covered with stamped leather, and with staple and chain of nine long links attached.* **£42**

*** A REMARKABLE VOLUME FROM A MEDIAEVAL CHAINED LIBRARY, AND A FINE EXAMPLE OF THESE EXTREMELY RARE LITERARY CURIOSITIES.

"IT IS CERTAINLY DISTRESSING, AS WELL AS A SUGGESTIVE SIGHT, TO SEE BOOKS IN CHAINS. DIS-

(Continued over)

Latin—*continued.*

Picus Mirandula—*continued.*

TRESSING BECAUSE A GOOD BOOK IS LIKE A STRONG MAN, AND WHEN CHAINED IS AS SHORN SAMSON AMONG THE PHILISTINES . . . SO THAT THE MERE SIGHT OF A SINGLE SURVIVAL OF THIS RUDE PRACTICE IS STRONGLY SUGGESTIVE NOT ONLY OF NATIONAL ADVANCE IN EDUCATION AND LITERARY ENLIGHTENMENT, BUT ALSO OF THE POWER OF THE PRINTING PRESS, THROUGH WHOSE INFLUENCE ALONE HER OFFSPRING, AS WELL AS HER PARENTS, THE MANUSCRIPT BOOKS, HAVE BEEN REDEEMED FROM THEIR CHAINS."—BLADES.

"THE CUSTOM OF FASTENING BOOKS TO THEIR SHELVES WAS COMMON AT AN EARLY PERIOD THROUGHOUT ALL EUROPE. WHEN A BOOK WAS GIVEN TO A MEDIAEVAL LIBRARY IT WAS NECESSARY, IN THE FIRST PLACE, TO BUY A CHAIN, AND IF THE BOOK WAS OF ESPECIAL VALUE, A PAIR OF CLASPS: SECONDLY, TO EMPLOY A SMITH TO PUT THEM ON."

A GREAT NUMBER OF THESE MEDIAEVAL LIBRARIES HAVE UNFORTUNATELY BEEN DISPERSED, AND OTHERS ADVANCING WITH THE TIMES, HAVE REMOVED THE CHAINS FROM THEIR BOOKS, SO THAT NOW VERY FEW EXAMPLES ARE EXTANT.

1251 **Plautus.**

Comoediae quae supersunt.

WITH ENGRAVED FRONTISPIECES ENGRAVED BY LEMPEREUR AFTER EISEN.

3 vols., *original French marbled calf, gilt backs, g. e.*
Paris, Barbou, 1759. **£2 2s**

Fine copy of the famous "Barbou" Plautus.

1252 **Pliny.**

Historia Naturalis. Epistolae et Paneygyricus cum Notis Variorum, cura J. F. Gronovii, etc.

5 vols., 8vo, *green morocco extra, g. e., by J. Clarke.*
Leiden, 1668-75. **£1 10s**

1253 **Plutarch.**

Graecorum Romanorumque Illustrium vitae.

Folio, *original calf gilt, rebacked, g. e., with gilt lines delicately tooled on both sides covering the sides in the shape of an elongated escutcheon, in centre of both sides the Arms in gilt covered with red enamel of Guillaume Du Bellay, Seigneur de Longey, one of the most celebrated Frenchmen of the XVIth century.*

Basel, 1552. **£40**

A MAGNIFICENT SPECIMEN OF FRENCH XVITH CENTURY BINDING FROM THE LIBRARY OF GUILLAUME DU BELLAY, CELEBRATED SOLDIER AND DIPLOMAT, BORN IN 1491, MADE VICEROY OF PIEDMONT IN 1537 BY KING FRANCIS I. OF FRANCE, WAS "THE MOST EXCELLENT CAPTAIN OF HIS TIME. HE BECAME AMBASSADOR TO ITALY, ENGLAND AND GERMANY. HE DIED IN 1553 AND HIS BROTHERS ERECTED A MAGNIFICENT MAUSOLEUM TO HIS MEMORY IN THE CATHEDRAL CHURCH OF SAINT JULIEN DE MANS AT LE MANS BEARING THIS EPITAPH: "CI-GIT LONGEY, DONT LA PLUME ET L'EPEE ONT SURMONTE CICERON ET POMPEE." Some pages wormed.

Latin—*continued.*

1254 **Pole (Reginald, Cardinal).**

Ad Henricum Octavum Britanniae regum pro Ecclesiasticae Unitatis Defensione Libri quatuor.

Folio, *morocco extra, g. e.*

Excussum Romae, apud Antonium Bladum Asulanum (1536). **£16 16s**

FIRST EDITION, EXCESSIVELY RARE, HAVING BEEN PRINTED BY CARDINAL POLE FOR PRIVATE CIRCULATION ONLY.

AN EXTRAORDINARY ATTACK ON HENRY VIII. The rarity of this first edition, of which a copy at Lord Guildford's sale (1820) produced £25 4s., is owing to the very small impression that was struck off for the Cardinal's particular friends. He was so reluctant to the work getting abroad, that even Pope Paul III. could not prevail upon him to give him a sight of it. Pole had promised not to distribute the work, and the alarm of the King and his Council was very great when they received it in print. Henry ordered Archbishop Cranmer and the Bishops to draw up an Answer, and, under pretence of wishing some explanation of the Doctrine of the Pope's supremacy, the King requested Pole to return to England, or if that did not suit him, to suppress his work, and to forward an engagement under his hand and seal, never more to write either against him or his subjects. Pole, however, was too politic to comply, and Henry, enraged, caused the Cardinal's brothers to be arrested and executed, offering at the same time, a reward of 50,000 crowns for the head of the offending ecclesiastic, who was considered in such danger from assassination, that the Pope furnished a guard to protect his person.

1255 **Polybius Historiographus.**

Historiarum Libri Quinque.

12mo, *Lyonese binding of the first half of the XVIth Century, similar to those bound for Grolier, brown calf, intricately tooled in straight and curving fillets and open ornaments, with the date in centre of both covers,* 1552, *g. e.*

Lyons, 1548. **£35**

A REMARKABLE SPECIMEN IN MOST BEAUTIFUL STATE OF PRESERVATION.

1256 **Poncius (F. B.).**

Tractatus de Impedimentis Matrimonii.

Small 4to, *fine copy in full contemporary calf gilt, bound for De Thou after his second marriage, with his Arms and those of his second wife on the sides, and monogram five times repeated on the back.*

Salamanca, Ant. Ramirez, 1613. **£5 5s**

1257 **Porta (J. B.).**

De Aeris transmutationibus libri IV.

WITH NUMEROUS WOODCUT DIAGRAMS.

4to, *old French green morocco, with Arms on sides of J. A. de Thou (third Arms incorporating those of his second wife).*

Rome, 1614. **£10 10s**

Latin—*continued.*

1258 **Prosper.**

Opera, a mendis repurgata.

8vo, *original French green morocco, three-line fillet borders on sides, panel back, g. e., with the Arms of J. A. de Thou (first Arms) on sides.*

Douai, 1577. **£9 9s**

1259 **Prudentius.**

De conflictu virtutum et viciorum.

BLACK LETTER, WITH PRINTER'S DEVICE ON TITLE.

8vo, *XVIIIth Century French marbled calf, gilt back.*

Lyons, Pierre Mareschal and Bernabé Chaussard, about 1510.

£2 10s

1260 **Psalter.**

Psalmi Davidus vulgata editione, Calendario Hebraeo, Syro, Greeko, Latino, argumentis et commentariis a G. Genebrardo. Tertia editio.

WITH FINE WOODCUT PRINTER'S MARK ON TITLE. PRINTED IN RED AND BLACK.

Folio, *old brown morocco, three-line fillet border on sides, panel back, g. e., with the first Arms on sides of J. A. de Thou.*

Paris, 1587. **£10 10s**

MAGNIFICENT LARGE PAPER COPY.

1261 **Quatuor Sermones.** Reprinted from the First Edition printed by William Caxton at Westminster, circa 1483.

4to, *half morocco, uncut.*

London, 1883. **£1 15s**

1262 **Quintilian.**

Institutionum oratoriarum Libri XII. in commentarios redacti Petro Paulo Vergerio auctore.

12mo, *green morocco, gilt borders on sides, gilt back, inside dentelles, g. e.*

Paris, 1554. **£5 5s**

WITH NUMEROUS MANUSCRIPT NOTES AND AUTOGRAPH REPEATED OF THE FAMOUS FRENCH HISTORIAN DE THOU.

Latin—*continued.*

1263 **Quintilian.**

De Institutione Oratoria. Ad Codicum Veterum Fidem Recensuit et Explanavit G. L. Spalding.

6 vols. royal 8vo, *green morocco, fully gilt back, inside dentelles, t. e. g., by Clarke and Bedford.*

Leipzig, 1798. **£4 4s**

Fine set.

STAMPED BINDING.

1264 **Regule cum suis ampliationibus et fallentiis e toto jure delecte per Bartholomeum Socinum Senensem, &c.**

Small 8vo, *contemporary calf, having stamps four times repeated of a full-length figure of S. Roch with staff in hand, as a pilgrim shriving the plague spot on his thigh to an angel on right, a dog with loaf in his mouth on left, with legend below.*

Paris, Joannis Barbier, 1514. **£6 10s**

1265 **Reiske (J. J.).**

Animadversiones ad Graecos Auctores, viz., Diodorus Siculus, Dio, Chrysostomus, Cassius, Lysias, Plutarch, Thucydides, Herodotus, Aristides, Polybius.

4 vols., small 8vo, *contemporary French red morocco, full gilt backs, g. e.*

Lipsiae, 1757. **£2 2s**

1266 **Rodericus Zamorensis.**

Speculum Vite Humanae in quo discutiuntur comoda et incomoda.

Paris, Jehan Petit, 1522.

Bonaventure (St.).

Speculum Discipline Sancti Bonaventure ad Novicios.

Paris, Jehan Petit (WITH HIS FINE DEVICE IN OLD COLOURING), 1504.

Johannis Viterbiensis.

Tractatus de Futuris Christianorum Triumphis in Saracenos.

Paris, n.d. (about 1510).

Virga Directionis Ecclesiasticorum.

Paris, Jehan Frailon, n.d. (about 1510).
All printed in Black Letters. Together in vol.
Small 8vo, *original vellum binding.* **£4 4s**

Latin—*continued.*

1267 **Rodulphinus (A.).**

Allegationes.

Folio, *Italian binding of the second half of the XVIIth Century, bound for Cardinal Pamphilio, red morocco gilt, broad tooled borders on sides, with fan ornaments in the corner and the Arms of the Cardinal in centre, gilt lining paper, g. e.*

Bononiae, 1693. **£5 5s**

The Dedication Copy to Cardinal Pamphilio, with copperplate Engraving of his Arms (a few leaves stained).

1268 **Ross (Alexander).**

Virgilii Evangelisantis Christiados Libri XIII. In quibus omnia qua de Domino nostro J. Christo in utroq; testamento, vel dicta vel praedicta sunt, altisona divini Maronis tuba suavissime decantatur.

Finely engraved title by Marshall

Small 8vo, *original vellum.*

London, Typis Johannis Legate, 1638. **18s**

1269 **Rupertus Abbas Tuitiensis.**

De Divinis Officiis, libri XII.

8vo, *contemporary binding of brown leather, with two centre stamped panels, that on the upper cover representing St. Roche as a pilgrim, with angel and dog with legend, "Sancte Roche Ora," and the under one that of St. John Baptist preaching to the people, surrounded by borders of floral scrolls interspersed with roses, back slightly damaged, otherwise in excellent state (see Weale, R.* 401, *B.* 91).

Paris, 1526. **£15 15s**

1270 **Sadoletus (J.).**

Interpretatio in psalmum "Miserere mei Deus" (XCIII).

8vo, *original vellum, with the Arms on sides of J. A. de Thou (first Arms), g. e.*

Lyons, Gryphius, 1537. **£5 5s**

1271 **Sallust et Florus.**

Opera.

4to, *marbled calf, gilt back, three-line fillet border on sides, inside dentelles, g. e.*

Birmingham, Baskerville, 1773. **£4 10s**

Latin—*continued.*

1272 **Sallust.**

Opera. Omnia. Ad Editionem Cortii cum Editionibus Havercampi et G. Antonii Collatam.

8vo, *green morocco, gilt borders on sides, inside dentelles, g. e., leather joints, bound by Roger Payne.*

London, Apud T. & T. Payne, 1789. **£5 5s**

LARGE PAPER COPY.

1273 **Sallust.**

Another Copy.

Green morocco, g. e., leather joints (Roger Payne). **£3 18s**

1274 **Sallust.**

Another Copy.

Red morocco gilt, gilt back, g. e. (Roger Payne). **£2 10s**

1275 **Sallust and Florus.**

Works (in Latin).

8vo, *marbled calf, back gilt (modern).*

Birmingham, Baskerville, 1774. **£1 10s**

ONE OF THE FIRST BOOKS PRINTED FROM STEREOTYPE PLATES.

1276 **Sallust.**

Belli Catilininarii et Jugurthini Historiae.

12mo, *old red morocco.*

Edinburgh, Gulielmus Ged, Aurifaber Edinensis, non Typis mobililibus, ut vulgo fieri solet, sed Tabellis seu Laminis fusis, excudebat, 1844. **18s**

1277 **Scoglius (J. H.).**

A primordio ecclesiae historia cum chronologia ab orbe condito ad A.D. M.D.C.X.L.

4to, *old calf, three-line fillet border on sides, gilt back, with the Arms on sides of J. A. de Thou (first Arms), used by his eldest son.*

Rome, 1642. **£5 5s**

Latin—*continued.*

1278 **Seneca.**

Opera ex L. Lipsi emendatione.

With frontispiece.

2 vols., 12mo, *old calf, two-line border on sides, g. e., with the Arms on sides of J. A. de Thou (first Arms).*

Amsterdam, G. J. Cresius, 1628. **£7 10s**

1279 **Silius Italicus.**

Opus de Secundo Bello Punico.

Italic letter.

8vo, *straight-grained red morocco gilt, g. e. (by Bozerian ainé) (Heber copy).*

Lyons, Bartholomew Troth, 1514. **£2 5s**

The only Lyonnese counterfeit edition, but anticipating the only genuine Aldine edition of 1523.

1280 **Simon de Montfort's Chronicle.**

Preclara francorum facinora varie ue ipsorum certamina; pluribus in locis tam contra orthodoxe fidei quam ipsius gallice gentis hostes non impigre gesta quicquid item digni memoratu in ipso christianissimo francie populo potu it contingere; ab anno domini millesimo ducentesimo; ad annum eius de m do mini millesimum CCCXI. quo templarij e medio to Uuntur ab illustrissimo in quem principe montis auq fortis comite dum vineret christi athleta fortissimo ac rei bellice pertissimo accuratissime recollecta; hoc historiali nusquam tamen viso claudunur epitomate. E.d.

8vo, *half calf.*

(Paris about 1510.) **£15 15s**

Very rare volume known under the name of Chronicle of Simon de Montfort. This chronicle extends from the year 1200 to 1311, the period of the condemnation of the Knights Templars, and contains a relation of the Wars of Crusades against the Albigenses. It is generally attributed to Peter V., Bishop of Lodeve in 1312. However, a note in this copy attributes this book to Bernard Guido. The history has also been partly published under the name of William de Puy-Laurant. The above copy bears the signature on the title-page and at the end of the famous XVIth Century pamphleteer Maillard, who is well known as the author of the " Fleur-de-lys " " l'Anti-Espagnol " and other political pamphlets.

There is a slight tear in the top margins of leaves 2 and 3 without touching the text. A few unimportant worm holes.

Latin—*continued.*

1281 **St. Albans.**

De incliti et gloriosi protomartyris Anglie Albani Conversione passione translatione et miraculorum choruscatione.

BLACK LETTER.

4to, *boards.*
(Cologne, Martin of Werden, 1502.) **£4 10s**

Proctor 10503. THIS EXTREMELY RARE LIFE OF THE ENGLISH SAINT AND PROTOMARTYR ST. ALBAN IS DEDICATED TO KING HENRY VIII. OF ENGLAND BY THE ABBOT AND MONK OF THE MONASTERY OF ST. PANTALEON IN COLOGNE.

1282 **Statius.**

Opera.

WITH ENGRAVED FRONTISPIECE.

12mo, *old red morocco, gilt borders on sides, gilt back, g. e.*

Amsterdam, Jansson, 1624. **£4 4s**

FROM THE LIBRARY OF ROBERT AND ELIZABETH BROWNING, WITH THEIR NAMES ON TITLE IN THE AUTOGRAPH OF THE LATTER.

1283 **Stockwood (John).**

Progymnasma Scholasticum.

Hoc est, Epigrammatum Graecorum, ex Anthologia selectorum ab He. Stephano. Opera & industria Johannis Stockwoodi, Scholae Tunbrigdieneis olim Ludimagistri. Graeca praeterea sunt omnia per lineas interlineares Latinis expressa typis, ad faciliorem eorundem lectionem, in studiosae juventutis gratiam.

8vo, *contemporary calf.*

London, Adam Islip, 1597. **£1**

AN EARLY SCHOOL BOOK AS USED IN TUNBRIDGE SCHOOL.

1284 **Tacitus.**

Libri quinque noviter inventi atque cum reliquis ejus operibus editi (cura Phil. Beroaldi).

Folio, *old stamped calf (rebacked).*
Rome, Stephen Guilleret de Lorraine, 1515. **£10 10s**

"Cette édition précieuse est mise au rang des *éditions princeps*, parce qu'elle est la première qui contienne les cinq premiers livres des Annales."—Brunet. THIS RARE EDITION IS CONSIDERED TO BE THE REAL "EDITIO PRINCEPS" OF TACITUS, BECAUSE PREVIOUS EDITIONS ONLY CONTAINED THE LAST SIX BOOKS OF THE ANNALS.

Latin—*continued.*

1285 **Terence.**

Comoediae.

Royal 8vo, *red morocco, sides elaborately covered with festooned borders, and centrepieces of birds, crowns, etc., etc., fully gilt back, inside dentelles, g. e.*

Dublin, E Typographia Academiae, 1745. **£10 10s**

FINE SPECIMEN.

1286 **Terence.**

Comoediae.

4to, *marbled calf, gilt back, three-line fillet border on sides, inside dentelles, g.e.*

Birmingham, Baskerville, 1772. **£4 10s**

1287 **Terence.**

Comoediae.

WITH PORTRAIT.

64mo, *original cloth.*

London, Pickering, 1822. **6s 6d**

HENRY VIII. BINDING.

1288 **Thomaeus (N. Leonicus).**

De varia historia Libri III nuper in lucem editi.

WOODCUT DEVICE ON TITLE AND AT END.

4to, *original binding of wooden boards and brown calf, by Henri Jacobi, Bookseller and Binder, stamped with panels on front side; the Tudor rose between two scrolls held by angels, inscribed " Hec rosa virtutis," etc., at foot the binder's trade mark and initials H. I. on end side; large Arms of England (Henry VIII.) quartered with France, supporting a dragon and hound, with initials H. I.*

Upper cover a little wormed, and one worm-hole in lower cover, otherwise in fine original state.

Basel, Froben, 1531. **£42**

1289 **Valerius Maximus.**

Dictorum Factorumque memorabilium Libri IX.

12mo, *contemporary Lyonnese binding, in brown morocco, the sides and back covered with gilt tooling, Arms in centre, finely gilt back, g. e., and the following names on the sides: " M. Alphonsus Palavicinus," " Vicensius Costaguta."*

Lyons, 1613. **£8 10s**

Latin—*continued.*

1290 **Valerius Maximus.**

Opera (in Latin).

8vo, *calf, back gilt.*

Leyden, 1670. **8s 6d**

1291 **Veterum Aliquot Galliae Theologorum Scripta.**

4to, *old French green morocco, three-line fillet border on sides, g. e., with the Arms on sides of J. A. de Thou (first Arms).*

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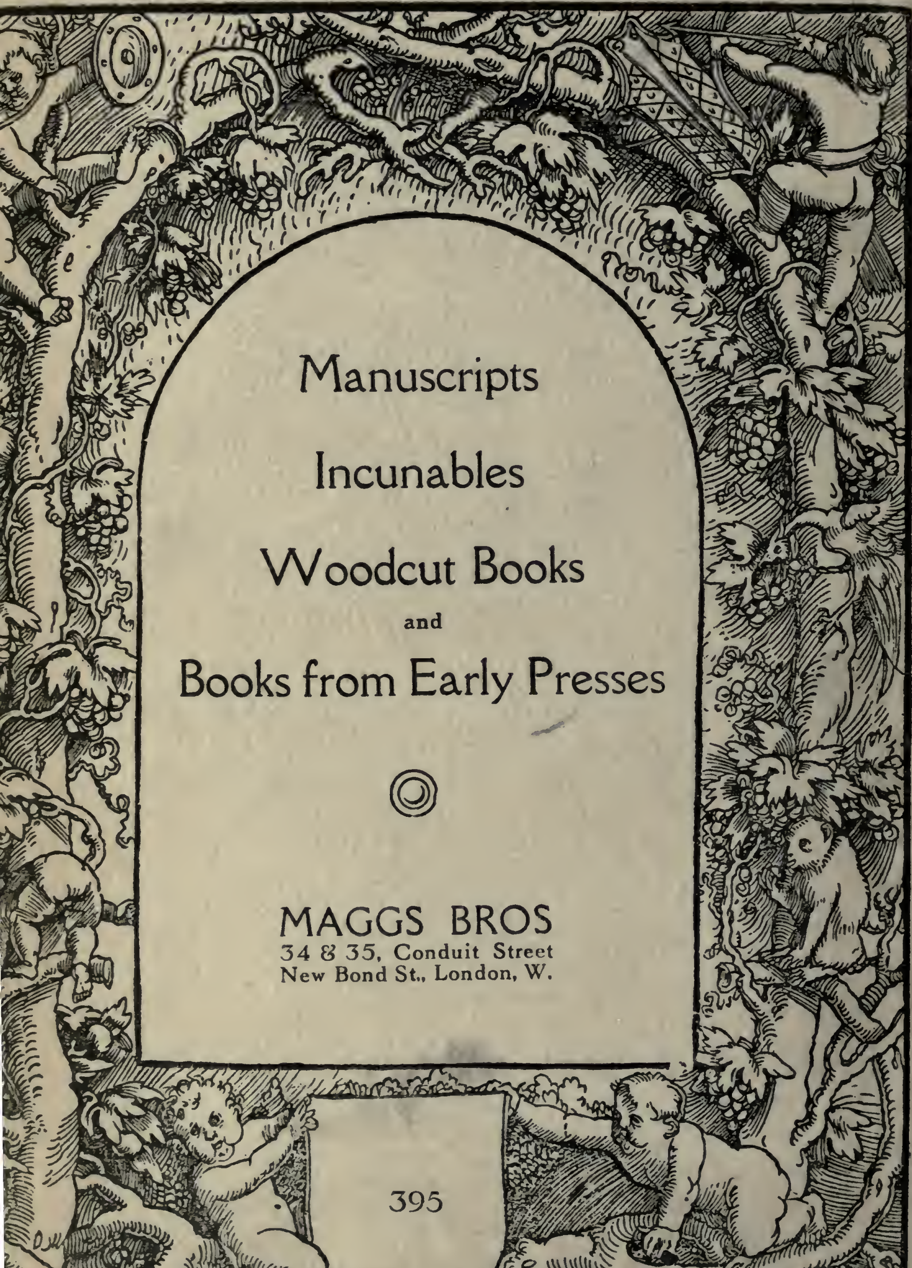

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